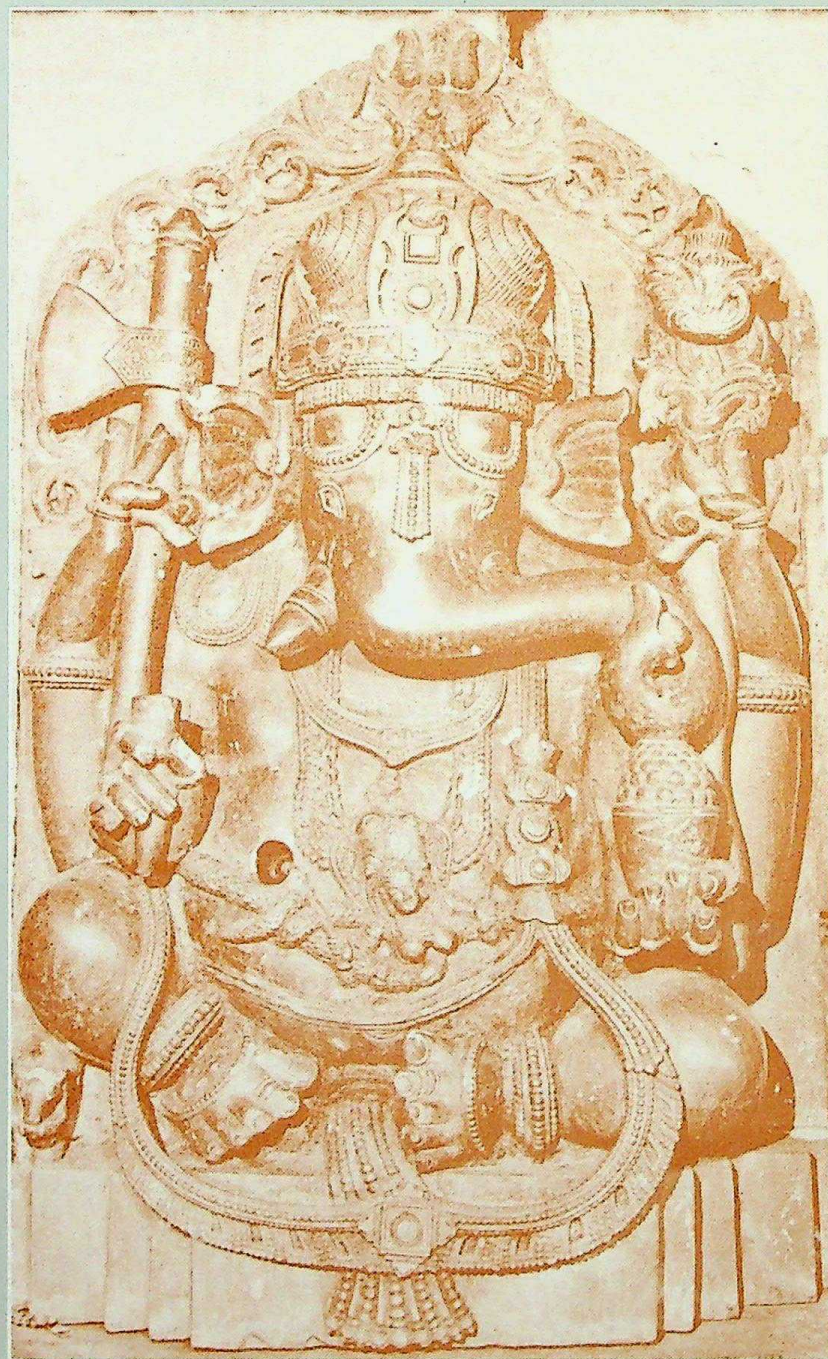


# Gaṇeśa in Indian Art and Literature



Nirmala Yadav











**GAṆEŚA  
IN  
INDIAN ART AND LITERATURE**







**GANEŚA  
IN  
INDIAN ART AND LITERATURE**

*Nirmala Yadav*

**PUBLICATION SCHEME  
JAIPUR**

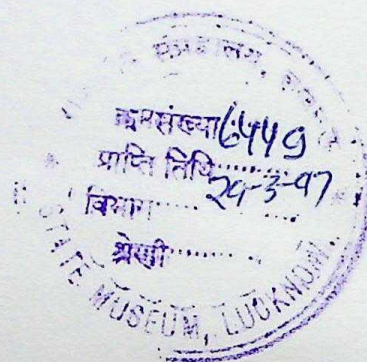


ISBN : 81-86782-05-2

© Nirmala Yadav

*All rights reserved including right to translate or reproduce  
this book or parts thereof in any form or by any means including  
Xerox without the permission of the Publisher.*

First Edition : 1997



Published in India by :

**Publication Scheme**

57, Mishra Raja Ji Ka Rasta, Jaipur-1

Typesetting

**Laser Bridge**

Jaipur-1

Processed by : Renu Process

and Printed at

**Shital Offset Printers**

Jaipur-2



*To My Parents*







परं धाम परं ब्रह्म परेशं परमीश्वरम् ।  
विघ्ननिघ्नकरं शान्तं पुष्टं कान्तमनन्तकम् ॥  
सुरासुरेन्द्रैः सिद्धेन्द्रैः स्तुतं स्तौमि परात्परम् ।  
सुरपद्मदिनेशं च गणेशं मङ्गलायनम् ॥







*Dr. R. C. Sharma*  
*Ex. Director General/VC*  
*National Museum/Institute*

Professor, Indian Art & Museology  
Director, Bharat Kala Bhavan  
Banaras Hindu University  
Varanasi-221 005 (U.P.) INDIA

## FOREWORD

Auspiciousness is symbolised by the name of Gaṇeśa in India to the extent that the deity is remembered at the beginning of every important beginning and the expression *Śrī Gaṇeśa* stands for it. Although this god is shrouded by a number of mysteries and controversies yet he attained the status of the most popular deity in India and several South Asian Countries. He is basically invoked and worshipped as god of wisdom and prosperity and as such the followers of Hinduism, Buddhism and Jainism have provided a place of great reverence to him.

The deity with his interesting composite form and copulent body has been attracting the writers and art historians for a pretty long period. Concentrating on this theme Dr. (Smt.) Nirmala Yadav has presented a comprehensive survey, highlighting different aspects of Gaṇeśa. She has analytically surveyed a variety of images from the Kushana period to the end of the 12th century A.D. While the work basically discusses the stone sculptures the terracotta and metal icons have also been occasionally dealt with.

Divided into six chapters the book presents a chronological sequence of the origin and development to Gaṇeśa icons from the Vedic symbolism to the fully developed elephant headed deity as described in the medieval *śilpa* texts. Beside Gaṇeśa, the family and surrounding deities have also been taken into account.

The book is a welcome addition in the field of studies of Indian iconography. The presentation is authentic, lucid and interesting. The illustrations selected from different periods and regions make it further rewarding. I am sure, both scholars and students of Indian art and iconography will find it an indispensable compendium on Gaṇeśa.

(R.C. SHARMA)

20<sup>th</sup> April, 1996







## PREFACE

Gaṇeśa is one of the most popular gods of the Hindu pantheon. He is one among the five deities of the Pañcāyatana group. He occupies such a prestigious position that he is worshipped before the commencement of every act whether it is religious, social, cultural, academic or commercial. Gaṇeśa did not remain confined to the Hinduism alone but also made intrusion into the boundaries of Buddhism and Jainism.

The images of Gaṇeśa, depicted in a variety of forms, are reported from almost every part of India. The exquisite variety of forms as well as richness of iconographic details associated with Gaṇeśa forms a fascinating subject, especially from the point of view of art history. A considerable amount of literature has been produced on this subject. The most notable ones are T.A. Gopinatha Rao's *Elements of Hindu Iconography*, (Delhi, 1968; reprint of 1914-16 edition); H. Krishna Shastri's *South Indian Images of Gods and Goddesses*, (Varanasi, 1974, reprint); Alice Getty's *Gaṇeśa: A Monograph on the Elephant Faced God*, (New Delhi, 1971; reprint of 1936 edition); J.N. Banerjee's *Development of Hindu Iconography*, (Calcutta, 1951); C.B. Seetharam's "Hindu Varieties of Gaṇeśa Images", (*Bharatiya Vidya*, Vol. XIII, 1952); Sampurnanand's *Gaṇeśa*, (Varanasi, 1944); Haridas Mitra's "Gaṇapati", (*Visva-Bharati Annals*, Vol VIII); H. Heras's *The Problem of Gaṇapati*, (Delhi, 1972); Paul B. Courtright's *Gaṇeśa: Lord of Obstacles, Lord of Beginnings*, (New York, 1985); V.R. Mani's *Sons of Śiva: A Study in the Religious Cults of Gaṇeśa and Kārttikeya*, (Delhi, 1990); Robert L. Brown's *Ganesh: Studies of an Asian God*, (New York, 1991); Shanti Lal Nagar's *The Cult of Vinayaka*, (New Delhi, 1992); Pratapaditya Pal's *Ganesh : The benevolent*, (Bombay, 1995), and these works have undoubtedly contributed in understanding many interesting facets of Lord Gaṇeśa.

However, the selective approach of many of these earlier studies leaves much room for a fresh outlook on the subject. A comprehensive survey of all the extant literature as well as sculptural representation of Gaṇeśa, depicted as such in a variety of forms, is not included in any single work. Most of these works have also not included details of sculptural representation of Gaṇeśa in the Buddhist and the Jaina art. Getty's work which brings out many useful visual and textual references, does make a critical survey of the subject but many of her facts and interpretations call for a modification in view of the freshly available information. Hence the present work, *Gaṇeśa in Indian Art and Literature* is an attempt for the same, which is an outcome of my research for the degree of Ph.D. of the Banaras Hindu University, Varanasi.

This work is mainly based on stone sculptures but a few terracotta and metal images have been also referred. The period of this work covers upto 1200 A.D., however, a few special images of later period also have been included for discussion. The source materials consulted for this work are original literatures including purāṇas and śilpa texts; and sculptures from various sites and museum collections. Besides these, modern works have also been consulted.



The present work has been divided in to six chapters. In the first chapter Gaṇeśa's existence in Vedic and Purāṇic literature has been discussed. Various myths about his elephant-head, of his being ekadanta and his *vāhana* given in the purāṇas are also discussed. In the second chapter iconographic features of Gaṇeśa as described in purāṇas, śilpa texts and other literary works are discussed. The third chapter deals with Gaṇeśa images in Brahmanical art. Images of Gaṇeśa occur in large numbers and are of many types. Hence, for the purpose of study these have been grouped in the following categories:

- i. Seated Images.
- ii. Standing Images
- iii. Dancing Images
- iv. Śakti-Gaṇeśa
- v. Vināyakī: The Female Gaṇeśa
- vi. Gaṇeśa in Association with other deities:
  - a) Śiva, Pārvatī and Kārttikeya;
  - b) Saptamātrkāś;
  - c) Navagrahas;
  - d) Pañcāyatana;
  - e) Devapaṭṭa;
  - f) Sūrya, Brahmā, Viṣṇu, Kubera, Gajalakṣmī, Manasā, Varāha, Mahiṣāsuramardinī, Narasimha, etc.

The earliest depiction, number of hands, postures, *mukūṭas*, *vāhanas*, faces, trunk, tusk, attributes in hands, and other features etc, of Gaṇeśa images have been discussed. Gaṇeśa's depictions with other deities have also been discussed. The fourth chapter deals with the position of Gaṇeśa in the Buddhist art on the basis of Buddhist texts and sculptures. The fifth chapter deals with the position of Gaṇeśa in the Jaina Art on the basis of Jaina texts and sculptures. In the concluding sixth chapter, I have tried to sum up the discussion done in the preceding chapters and highlighted the main observations. In the end a glossary, passages from the original texts on the iconographic features of Gaṇeśa, comprehensive bibliography, index, list of illustrations and photographs accompany the text.

A sincere attempt has been made to study the various forms of Gaṇeśa and the types represented sculpturally in the Indian art within the scope outlined at the beginning. The present work tries to be as comprehensive as possible and does in no way claim a final word on the topic, as observations are always amendable as and when new data is brought forth. Hopefully, the analysis and discussion undertaken here shall broaden the base of our understanding of this most interesting divinity of Hindu pantheon, namely Gaṇeśa.



## ACKNOWLEDGEMENTS

Many individuals have been instrumental directly or otherwise in shaping the present work. I take this opportunity to record my sincere thanks to one and all of them.

First and foremost, I acknowledge gratefully the competent guidance and constant encouragement of my research supervisor, Dr. T.P. Verma, Department of Ancient Indian History, Culture & Archaeology, Banaras Hindu University, Varanasi whose resourceful guidance and constructive criticism helped in shaping my ideas as presented in these pages. Prof. V.C. Srivastava, Prof. Purushottam Singh, Prof. Maheshwari Prasad and Dr. P.K. Agrawala of the aforementioned Department have been a constant source of inspiration to me through their valuable suggestions as well as scholarly advices. I am grateful to all of them. Dr. M.N.P. Tiwari, Head, Department of History of Art, Banaras Hindu University, Varanasi besides offering critical suggestions and encouragement provided me certain useful references. I thank him for all his courteous help.

My discussions with Prof. B.N. Mukherjee, Prof. Michael W. Meister, Prof. A.K. Narain, Prof. P.K. Mishra, Shri Krishna Deva, Dr. N.P. Joshi, Dr. T.K. Biswas, Dr. S.D. Trivedi, Dr. Suresh Vasant, Dr. Arvind Kumar Singh, Dr. S.P. Shukla besides proving fruitful, helped in clarifying my queries on many problematic aspects of the subject. I deeply appreciate their kind and valuable help. Dr. Richard Blurton of British Museum, London was kind enough to send certain photographs; so was Ms. Maggie Claringbull who sent some selected photographs from Ashmolean Museum, London. I gratefully remember their help.

I am grateful to Dr R.C. Sharma, Prof., Indian Art and Museology and Director, Bharat Kala Bhawan, Banaras Hindu University, Varanasi for writing the Foreword.

I owe a deep debt of gratitude to Dr. Pradeep Mehendiratta, Vice-President and Director General of the American Institute of Indian Studies for making available the requisite research materials and facilities for completing this study. Without the assistance and facilities of the American Institute of Indian Studies; Center for Art and Archaeology, Varanasi, it would not have been possible for me to make the present study more comprehensive. All the photographs used in this work, except otherwise mentioned, are by the courtesy of American Institute of Indian Studies, Varanasi. The staff of the Institute has been very helpful and I am thankful to all of them. I would particularly like to mention here the help rendered by Prof. M.A. Dhaky, Director (Research), Dr. U.S. Moorti, Assistant Director (Research & Development), Shri O.N. Pandeya, Shri R. Sharma, Shri D.P. Nanda, Shri V.K. Gupta, Shri S.K. Sharma, Shri Hardev and Shri Ganga Ram.



Shri V.K. Venkata Varadhan has not only neatly and efficiently typed the manuscript but also patiently met with my consistent demands to complete it within the shortest period possible. My sincere thanks are due to him. I would like to record my great appreciation and thanks to Shri S. Pandian for the lay-out of illustrations.

I am extremely grateful to Pandit G.N. Bahura of Jaipur for kindly going through the script and making necessary corrections

I express my deep gratitude to Shri S.S. Natani, Director, Publication Scheme, Jaipur for not only undertaking the publication of this work but also for publishing it within the minimum period of time, with best possible get up and printing, thanks are also to Manoj Sharma of Laser Bridge for Computerising in an attractive form.

In this arduous and painstaking endeavour my family members never failed to replenish my energies. I fondly remember my parents; brothers and sisters; as also my mother-in-law Smt. Nihali Devi and son Yogesh and daughter Shikha whose love and affection lies behind the completion of this work. Especially, the little ones have shown great understanding, never bothering too much about the occasional lack of motherly attention due to my pre-occupation with this work. Lastly, without the active support, encouragement and help of my husband Shri Jagdish S. Yadav, Assistant Director (Library), American Institute of Indian Studies, Center for Art and Archaeology, Varanasi, the work would not simply have seen the light of the day. His deep sense of appreciation for my work, coupled with understanding, enabled me to complete the current work.

Mere words may be inadequate to express my gratitude to all of them.

*Nirmala Yadav*



## CONTENTS

Foreword

Preface

Acknowledgements

CHAPTER I	Gaṇeśa : Genesis and Mythology	1-8
CHAPTER II	Gaṇeśa's Iconography in Textual Sources	9-27
CHAPTER III	Gaṇeśa in Brahmanical Art:	28-176
	i. Seated Images	32-73
	ii. Standing Images	73-92
	iii. Dancing Images	93-134
	iv. Śakti-Gaṇeśa	134-146
	v. Vināyakī: The Female Gaṇeśa	146-149
	vi. Gaṇeśa in Association with other Deities	149-176
	a. Śiva, Pārvatī and Kārttikeya;	149-159
	b. Saptamātrkās;	159-167
	c. Navagrahas;	167-170
	d. Pañcāyatana;	170-171
	e. Devapaṭṭa;	171-173
	f. Sūrya, Brahmā, Viṣṇu, Kubera, Gajalakṣmī, Manasā, Varāha, Mahiṣāsura-mardīnī, Narasimha, etc.	173-176
CHAPTER IV	Gaṇeśa in Buddhist Art	177-188
CHAPTER V	Gaṇeśa in Jaina Art	189-197
CHAPTER VI	Conclusion	198-206
	Glossary	207-213
	Passages from the original texts on the iconographic features of Gaṇeśa.	214-254
	Bibliography	255-272
	List of Figures	273-283
	Figures	285-356
	Index	357-372







## Gaṇeśa : Genesis & Mythology

**G**aṇeśa, with elephant head as his unique identity, is one of the most popular gods of Hindu Pantheon. He is worshipped all over India and commands such a distinguished position that it is essential to worship him before commencement of every act considered good for life, whether religious, social, cultural, academic or commercial. The devotee worships him as *Vighneśa* (the lord of obstacles), *Maṅgaldātā* (the giver of welfare and of auspicious things), *Siddhidātā* (the bestower of success), *Parmabrahman* (the supreme one) *Buddhividhātā* (the god of wisdom), etc. He is one of the five deities of the *Pañcāyatana* group;<sup>1</sup> the other deities are Śiva, Viṣṇu, Sūrya and Śakti. The fourth day of the second half of the month of *Bhādrapada* (mostly in the month of September) is celebrated as the festival of Lord Gaṇeśa. He is also given the name *Caturthīvartakapriya*<sup>2</sup>. His popular names are Gaṇeśa, Gaṇapati, Vināyaka, Gajānana, Lambodara, Ekadanta etc.

### GENESIS

Gaṇeśa or Gaṇapati both have similar-meaning, i.e. the lord or the leader of the *gaṇas*. Gaṇapati is the earliest name that occurs in literature. It is mentioned for the first time in *Ṛgveda*<sup>3</sup> where it is used for Bṛhaspati or Brahmanaspati who is known as lord of a group of gods or of *mantras*. Here Bṛhaspati is also addressed as Jyeṣṭharāja<sup>4</sup>, carrying an axe in hand<sup>5</sup>. Gaṇapati is also used for Indra in *Ṛgveda* where he is described as a lord<sup>6</sup> and also as a leader<sup>7</sup>.

1. *Devī Bhāgavata Purāṇa* 11.17.35-37.
2. *Skanda Purāṇa* 5.1.70.39.
3. *Ṛgveda* II.23.1.
4. *Ibid.*, II.23.1.
5. *Ibid.*, X. 53.9.
6. *Ibid.*, X. 112.9; III.35.7.9.
7. *Ibid.*, X. 111.3.



The *Maitrāyāṇī Samhitā*<sup>8</sup> and *Taittirīya Āraṇyaka*<sup>9</sup>, both give *gāyātris* which are addressed to a deity called 'Danti' or 'Dantin' the 'tusked one.' In *Maitrāyāṇī Samhitā* it is also called *hastimukha* 'elephant-faced' whereas in *Taittirīya Āraṇyaka* it is called *Vakratuṇḍa* 'with a curved trunk'.

*Vināyaka* is mentioned in *Mānav Gṛhyasūtra*<sup>10</sup> where four *Vināyakas*: Śālakaṭankaṭa, Kūṣmāṇḍarājaputra, Usmita and Devayajna are described as dreadful malignant creatures causing sufferings to human beings. The sufferings of those who are possessed by these *Vināyakas* are also described in detail. The text even prescribes the necessary rites to propitiate them.

*Vināyakas* are also mentioned in *Yājñavalkya Smṛti*<sup>11</sup> but here their number is six, whose names are Mita, Sammita, Śāla, Kaṭankaṭa, Kūṣmāṇḍu and Rājaputra. Ambikā is mentioned as their mother. The *smṛti* also describes that these *Vināyakas* are obstacle creators for human beings and the ways by which these *Vināyakas* can be satisfied are also mentioned. The *smṛti* also describes about the worship of Mahāgaṇapati. The *smṛti* further describes that *Vināyaka* is made the lord of gaṇas by Rudra and Brahman. He is said to be the cause of all the obstacles and also the bestower of success in the deeds and rites undertaken by the people.

In *Mahābhārata*<sup>12</sup> Gaṇeśa is described as the scribe to sage Vyāsa for writing the epic *Mahābhārata* and is given the names : Gaṇeśa, Vighneśa, Gaṇanāyaka and Heramba. *Vināyakas*<sup>13</sup> are described both as benevolent and malevolent in this epic.

Gaṇeśa is also referred in the *Gāthā Saptaśatī*.<sup>14</sup> *Amarakośa*<sup>15</sup> describes Gaṇeśa as *Vināyaka* and *Vighanarāja* and mentions about his two mothers Gaṅgā and Pārvatī. The *Harṣacarita*<sup>16</sup> of Bāṇabhatta also refers to Gaṇeśa.

Gaṇeśa is referred extensively in Purāṇic literature. He is described as *Nikumbha* and *Kṣhemaka* in the *Vāyu Purāṇa*<sup>17</sup>. Here he is described both as of benevolent and malevolent nature. The *Matsya Purāṇa*<sup>18</sup> tells that Brahmā assigned him the lordship of the *Vināyakas*. This *Purāṇa* describes rat<sup>19</sup> as the *vāhana* of the *Vināyaka*.

8. *Maitrāyāṇī Samhitā* 2.9.1.6.

9. *Taittirīya Āraṇyaka* 10.1.

10. *Mānava Gṛhyasūtra* 2.14.

11. *Yājñavalkya Smṛti* 1.271-294.

12. *Mahābhārata*, Ādiparva 1.74-79.

13. *Ibid.*, Anuśāsanaparva 150.25.

14. *Gāthā-Saptaśatī* IV.72.

15. *Amarakośa* 1.1.38.

16. *Harṣacarita* IV.2.

17. *Vāyu Purāṇa*, Uttarārdha 30.36-51.

18. *Matsya Purāṇa* 154.505.

19. *Ibid.*, 289.7.



The *Brahmāṇḍa Purāṇa*<sup>20</sup> gives his various names such as Gaṇeśa, Lambodara, Gajānana, Bhālacandra, Śūrpakarna, Vighnanāśaka, Ekadanta, and Vakratuṇḍa and also their importance. The *R̥gvedic mantra* 'gaṇānāmtvā gaṇapatim.....' is addressed to Gaṇeśa in the *Bhaviṣya Purāṇa*<sup>21</sup>. The *Varāha Purāṇa*<sup>22</sup> gives the description of his origin. It tells about the lordship of Gaṇeśa over the earth and the ether, the two important elements and also throws light on Gaṇeśa's relationship with the sky<sup>23</sup>. The *Vāmana Purāṇa* also narrates the story of Gaṇeśa's origin<sup>24</sup> and also mentions that Śiva gave the name Vināyaka to this son of Pārvatī.<sup>25</sup>

Various names of Gaṇeśa are given in the *Agni Purāṇa*<sup>26</sup> which are Gaṇapati (lord of gaṇas), Gaṇādhipa (chieftain of the gaṇas), Gaṇeśa (lord of gaṇas), Gaṇanāyaka (lord of gaṇas), Gaṇakrīḍa (one who sports with the gaṇas), Vakratuṇḍa (having a bent trunk), Ekadanta (having one tusk), Mahodara (big-bellied), Gajavaktra (elephant-faced), Lambakuksi (long-bellied), Vikaṭa (dreadful), Vighnanāśana (destroyer of impediments), Dhūmra-Varṇa (smoke-coloured) and Mahendra. The *Padma Purāṇa*<sup>27</sup> also gives twelve names of Gaṇeśa which are Gaṇapati, Vighnarāja, Lambatuṇḍa, Gajānana, Dvaimātura, Heramba, Ekadanta, Gaṇādhipa, Vināyaka, Cārukarna, Paśupāla and Bhavātmaja. The *Garuḍa Purāṇa* gives a *gāyatrī mantra*<sup>28</sup> in his praise and also describes his twelve names.<sup>29</sup> These names are almost similar as described above. The *Skanda Purāṇa* throws light on the divine powers of Gaṇeśa<sup>30</sup> and describes that even Śiva worshipped him because he was hopeful of getting his Varanasi Puri<sup>31</sup> back. Further the *Purāṇa* describes that Śiva gave him the name Mahāvināyaka<sup>32</sup> when he was consoling Pārvatī for Gaṇeśa's large elephant head. The Gaṇapati Khaṇḍa of the *Brahmavaivartta Purāṇa* is exclusively on Gaṇeśa. This *Purāṇa* tells that the eight names<sup>33</sup> i.e. Gaṇeśa, Ekadanta, Heramba, Vighnanāyaka, Lambodara, Śūrpakarna, Gajānana and Guhāgraja were known to the *Sāmaveda*. Viṣṇu also tells Pārvatī that 'Ekadanta' name of Gaṇeśa is known even to the

20. *Brahmāṇḍa Purāṇa* 2.3.42.33-40.

21. *Bhaviṣya Purāṇa*, Madhya Parva II.20.139-140.

22. *Varāha Purāṇa*, Chapter 23.

23. *Ibid.*, 17.34.

24. *Vāmana Purāṇa*, 28.58-70.

25. *Ibid.*, 28.71-72.

26. *Agni Purāṇa* 71.6-7.

27. *Padma Purāṇa*: Sṛṣṭi Khaṇḍa 61.30-32.

28. *Garuḍa Purāṇa* 1.129.13.

29. *Ibid.*, 1.129.25-26.

30. *Skanda Purāṇa* 4.2.57.30

31. *Ibid.*, 4.2.57.12-15.

32. *Ibid.*, 7.3.32.13-16.

33. *Brahmavaivartta Purāṇa*, Gaṇapati Khaṇḍa 44. 84-85.



Vedas and he is paid homage even by the gods.<sup>34</sup> Metaphorical meaning of some of the epithets of Gaṇeśa are also given in this Purāṇa.<sup>35</sup>

The *Gaṇeśa Purāṇa* and the *Mudgala Purāṇa* are entirely devoted to Gaṇeśa. The *Gaṇeśa Purāṇa* is full of Gaṇeśa's admiration and his heroic deeds. According to this Purāṇa even his own father Śiva worshipped him for many years in order to get a boon from him for the victory over Tripurāsura.<sup>36</sup> This Purāṇa also hints at the importance of the Vedic mantra 'gaṇānam.....'<sup>37</sup> One thousand names<sup>38</sup> of Gaṇeśa are given in this Purāṇa. The *Mudgala Purāṇa*<sup>39</sup> is divided into nine khaṇḍas and each khaṇḍa is devoted to different manifestations of Gaṇeśa i.e. Vakratuṇḍa, Ekadanta, Mahodara, Gajānana, Lambodara, Vikaṭa, Vighnarāja, Dhūmravarṇa, and Yoga.

## MYTHOLOGY

### BIRTH

Various birth stories of Gaṇeśa are given in the Purāṇic literature. According to *Matsya Purāṇa*<sup>40</sup> Pārvatī was issueless and she had a great desire for a son. To overcome her loneliness she used to play with toys, treating them as her sons. One day she made a toy with an elephant-head from her bodily dirt. She immersed that toy in the Gaṅgā where that small toy assumed an enormous size and life also. Both Pārvatī (Umā) and Jāhnavi (Gaṅgā) addressed him as son and hence he came to be renowned as 'Gāṅgeya' and 'Gajānana'. Brahmā gave him the lordship of the Vināyakas. The *Padma Purāṇa*<sup>41</sup> gives the similar birth story about Gaṇeśa.

While the *Matsya Purāṇa* and the *Padma Purāṇa* give credit of making Gaṇeśa to Pārvatī only, the *Liṅga Purāṇa* gives this credit to both Śiva and Pārvatī. This purāṇa<sup>42</sup> describes that Śiva himself entered into the womb of Ambikā (Pārvatī) and a handsome boy was born as Gaṇeśvara. Ambikā welcomed the elephant-faced lord Gajānana. He was given the name Vighneśvara by Śiva as he was born to put impediments in the ways of wicked beings, the asuras, etc. The purāṇa further says, although he is an obstacle creator yet he will be worshipped in the three worlds. He is called Gajānana, Vināyaka, Gaṇanāyaka and Vighneśa etc.

34. *Ibid.*, 44.83.

35. *Ibid.*, 44.87-94.

36. *Gaṇeśa Purāṇa*, Upāsanā Khaṇḍa 44.22-25

37. *Ibid.*, 36.18-22.

38. *Ibid.*, 46.1-209.

39. *Mudgala Purāṇa*, Bombay, 1976.

40. *Matsya Purāṇa* 154.501-505.

41. *Padma Purāṇa*, Sṛṣṭi Khaṇḍa 40.451-457.

42. *Liṅga Purāṇa*, 1.105.5-24.



A very interesting birth story is described in the *Varāha Purāṇa*.<sup>43</sup> This Purāṇa ascribes Śiva as the creator of Gaṇeśa. He was created to put impediments in the ways of *asuras*. Gaṇeśa came into being only from the laughter of Śiva. He was very handsome at the time of his birth and due to this Pārvatī was gazing at him without a pause. Śiva became jealous to see that, and out of jealousy he cursed Gaṇeśa to be ugly with an elephant-head, a pot-belly and wearing a *nāga-yajñopavīta*. But later on as a remorse Śiva appointed him as the chief of his gaṇas and called him his son (Śaṅkaraputra). Śiva ordered that he (Gaṇeśa) should be worshipped before every work to avoid the obstacles and thus gave him the name 'Vighnarāja'.

The *Vāmana Purāṇa*<sup>44</sup> gives a little different version of Gaṇeśa's birth. According to it Pārvatī made a toy from her bodily dirt. This was a four-armed, full-breasted male-being with the face of an elephant. After making him she put him under her throne and went for a bath. Then Śiva came and had a bath on the same throne under which was lying the filth made male being. The sweat of Umā (Pārvatī) and Śiva mixed on the moist earth. From this union sprang up (a person) with a trunk, blowing air from it. Śiva was happy to recognise him as his son.

The *Brahma Purāṇa*<sup>45</sup> mentions that Gaṇeśa, son of Ambikā was born at the same moment he was conceived. Hence the gods called him 'Sadyojāta' (born in trice).

The *Skanda Purāṇa* gives three stories of Gaṇeśa's birth. According to one version<sup>46</sup> the gods were worried to see that the heaven was too full of the humans to accommodate any more. Being worried about this immigration, they requested Śiva to devise means to check this. After hearing the request of the gods, Śiva glanced at Pārvatī. She got the hint and began rubbing her body, and from her bodily dirt she made a four-armed human figure with an elephant-head. The newly born was instructed to put impediments in the ways of wicked beings and thus the gods were relieved from their grief. According to another story of this purāṇa<sup>47</sup> once the god Vāyu told Śiva that they were worried as Śiva had no progeny who could protect them. On hearing these words Pārvatī (Gaurī) became angry and left Śiva and went to the mountain 'Arbuda' to practise penance. After some time Śiva also went there and told Gaurī that she will have a son on the fourth day. Pārvatī took her bath and removed the dirt from her body and created a human figure who was none else than Vināyaka. According to third version of this purāṇa,<sup>48</sup> Pārvatī made him from her bodily dirt just in a fun but the figure remained headless due to

43. *Varāha Purāṇa*, Chapter 23.

44. *Vāmana Purāṇa* 28.58-72.

45. *Brahma Purāṇa* 114.9.

46. *Skanda Purāṇa* 6.142.9-19.

47. *Ibid.*, 7.3.52.5-31.

48. *Ibid.*, 7.3.32.1-15.



shortage of the dirt. So Pārvatī ordered Skanda to bring the head of an elephant for that headless figure. Skanda brought an elephant-head but Pārvatī disliked it because the head was very large. Although Pārvatī was denying for this head but it got joined to the headless body by action of fate. Śiva gave him the name Mahāvināyaka.

The *Brahmavaivartta Purāṇa*<sup>49</sup> mentions that Gaṇeśa was originally Kṛṣṇa. As Pārvatī was desirous of a son, Śiva advised her for *Vratas* and severe penances. Pārvatī did, and her desire was fulfilled. Kṛṣṇa was born to her. Pārvatī was very happy to get such a handsome son.<sup>50</sup> Viṣṇu wished him to be as brave as Viṣṇu himself and blessed him all the *siddhis*.<sup>51</sup> According to the *Śiva Purāṇa*<sup>52</sup> Pārvatī made Gaṇeśa with her bodily dirt on the advice of her companions Jayā and Vijayā. After making Gaṇeśa she kept him as *dvārapāla* at the gate of her private apartments. Even Śiva was not allowed by Gaṇeśa to go inside. As Śiva did not recognise him, he became angry at the misbehaviour of Gaṇeśa. On this matter a fight started between Śiva and Gaṇeśa. Gaṇeśa defeated Śiva's army.<sup>53</sup> This defeat aroused Śiva's anger and he cut off Gaṇeśa's head.<sup>54</sup> When Pārvatī heard about this incident she was grieved and in anger she created hundreds and thousands of goddesses. These goddesses started destruction and created havoc. The fight was so severe that gods went to Pārvatī and begged her pardon. But Pārvatī agreed only to stop it if her son would come to life<sup>55</sup> and would get an honourable status among the gods as the chief presiding officer. Then Gaṇeśa's headless body was given a single-tusked elephant-head and he became alive.<sup>56</sup> After coming to life Gaṇeśa was red-complexioned<sup>57</sup> Śiva recognised Gaṇeśa as his son.<sup>58</sup> Then Gaṇeśa begged pardon and paid reverence to gods and also to his father Śiva.<sup>59</sup> Śiva blessed him to be ever happy and also blessed him as Vighnahartā.<sup>60</sup>

The *Suprabhedāgama*<sup>61</sup> gives a little different birth story. According to it Gaṇeśa was born with an elephant-head when Śiva and Pārvatī assumed elephant forms. Śiva himself

49. *Brahmavaivartta Purāṇa*, Gaṇapati Khaṇḍa 8. 82-89.

50. *Ibid.*, 9.27-28.

51. *Ibid.*, 13.1-3.

52. *Śiva Purāṇa*, Rudra Saṁhitā, Kumāra Khaṇḍa 13.10-39.

53. *Ibid.*, 15.1-72.

54. *Ibid.*, 16.34-35.

55. *Ibid.*, 17.1-43.

56. *Ibid.*, 17.49-50.

57. *Ibid.*, 17.57.

58. *Ibid.*, 18.17.

59. *Ibid.*, 18.18-19.

60. *Ibid.*, 18.20-23, 28, 31.

61. *Suprabhedāgama* In T.A. Gopinatha Rao's, *Elements of Hindu Iconography*, Delhi, 1968, Vol. I, Part II, Appendix C, pp. 3-4.



told Gaṇeśa that he was born after Śiva and Pārvatī enjoyed themselves in the form of male and female elephants in the forests.

### ELEPHANT-HEAD

According to the *Matsya Purāṇa*<sup>62</sup>, the *Liṅga Purāṇa*,<sup>63</sup> the *Vāmana Purāṇa*,<sup>64</sup> the *Padma Purāṇa*,<sup>65</sup> and the *Skanda Purāṇa*,<sup>66</sup> Gaṇeśa was born with an elephant-head. But according to some *Purāṇic* stories he was given the elephant-head later on. According to *Varāha Purāṇa*,<sup>67</sup> Śiva cursed Gaṇeśa to be elephant-headed. The *Skanda Purāṇa*<sup>68</sup> mentions that Pārvatī made Gaṇeśa from her bodily dirt but due to shortage of the dirt he remained headless. So Pārvatī asked Skanda to bring the head of an elephant. Skanda brought an elephant head but Pārvatī disliked it because it was very large. Although Pārvatī was denying for this head but it got joined to the headless body of Gaṇeśa by action of fate.

The *Brahmavaivartta Purāṇa*<sup>69</sup> gives a different story about Gaṇeśa's elephant-head. According to this *purāṇa* when Gaṇeśa was born Pārvatī wanted to show him to Śani. But Śani was reluctant to see her son as he was cursed that anything he will look at would be burnt into ashes. But on Pārvatī's persistence he looked at Gaṇeśa with one eye only and as a result the head was cut off and fell on the ground and was reduced to ashes. Seeing this accident Pārvatī became very sad. Then Viṣṇu went to the northern direction and brought the head of Gajendra and put it on the headless body of Gaṇeśa.

According to the *Śiva Purāṇa*, Śiva cut off Gaṇeśa's head.<sup>70</sup> When Pārvatī<sup>71</sup> heard about the beheading of her son, she was grieved and in anger she created hundreds and thousands of goddesses. These goddesses started destruction and created havoc. The destruction was so severe that gods went to Pārvatī and begged her pardon. But Pārvatī agreed to stop it only on the condition that her son should come to life. Śiva then sent gods to the northern region with an order to cut off the head of the being they meet first and fit it on the headless body of Gaṇeśa. They happened to meet a single-tusked elephant. They brought its head and attached the same to Gaṇeśa's body.

The *Bhāgavata Purāṇa*<sup>72</sup> tells that when Śiva was not allowed by Gaṇeśa to enter into the private chamber of Pārvatī, he cut off the head of Gaṇeśa with his trident. When

62. *Matsya Purāṇa* 154.501-505.

63. *Liṅga Purāṇa* 1.105.5-24.

64. *Vāmana Purāṇa* 28.58-72.

65. *Padma Purāṇa*, Sṛṣṭi Khaṇḍa 40.451-457.

66. *Skanda Purāṇa*, 6.142.9-19.

67. *Varāha Purāṇa* 23.17.

68. *Skanda Purāṇa* 7.3.32.1-15.

69. *Brahmavaivartta Purāṇa*, Gaṇapati Khaṇḍa 12.1-23.

70. *Śiva Purāṇa*, Rudra Saṁhitā, Kumāra Khaṇḍa 16.34-35.

71. *Ibid.*, 17.4-50.

72. *Mahābhāgavata Purāṇa* 35.11-25.



Pārvatī became sad and angry on this incident, Śiva pacified her and he cut off the head of an elephant and put that on Gaṇeśa's head.

### EKADANTA

Literary meaning of 'Ekadanta' is the single-tusked. It is one of the epithets of Gaṇeśa which describes Gaṇeśa as having one tusk. Purāṇic legends also tell how he is only one tusked. The *Brahmāṇḍa Purāṇa*<sup>73</sup> narrates the legend that Gaṇeśa lost his left tooth in an encounter with Paraśurāma, the great sage. Their quarrel started when Paraśurāma wanted to enter the private chamber of Śiva who was resting at that time. Gaṇeśa, in his role as a gate-keeper, refused him entrance. Paraśurāma became infuriated and threw his axe at Gaṇeśa. As this axe was given by Śiva to Paraśurāma, Gaṇeśa did not want it to go in vain and he received it on his left tooth. In this way his tooth was chopped off and he became 'Ekadanta'. Similar legend of 'Ekadanta' is narrated in the *Brahmavaivartta Purāṇa*.<sup>74</sup>

The *Skanda Purāṇa*<sup>75</sup> narrates the story of Gaṇeśa being Ekadanta' in a different way. According to it Śiva cut off the head of Gaṇeśa but later on revived him by putting an elephant's head on his shoulders and gave one of the tusks of that elephant to Gaṇeśa for using it as a staff.

The *Śiva Purāṇa*<sup>76</sup> gives a story that the head of the elephant which was cut off and later on put on the headless body of Gaṇeśa, happened to be of a single-tusked elephant.

### MŪṢAKA : THE RAT

In Purāṇas there are legends about *mūṣaka* as the *vāhana* of Gaṇeśa. The *Skanda Purāṇa*<sup>77</sup> described that by the scent of *modakas* a rat came out of its hole and became immortal only by the scent of the *modakas*. He offered himself in the service of Gaṇeśa as his *vāhana*.

The *Brahmavaivartta Purāṇa*<sup>78</sup> describes about the gifts presented to Gaṇeśa by gods and goddesses, and his *vāhana* the *mūṣaka* was given to him by Vasundharā (the earth).

A different legend is described in the *Gaṇeśa Purāṇa*.<sup>79</sup> According to in the *Dvāparayuga*, Vāmadeva cursed the Gandharva Krauñca to become a rat. Gaṇeśa showed pity on him and accepted him as his *vāhana*.

73. *Brahmāṇḍa Purāṇa* 2.3.41.34-55; 2.3.42. 1-4.

74. *Brahmavaivartta Purāṇa*, Gaṇapati Khaṇḍa 43. 32-36.

75. *Skanda Purāṇa* 1.1.10.29-38.

76. *Śiva Purāṇa*, Rudra Saṁhitā, Kumāra Khaṇḍa 17.49.

77. *Skanda Purāṇa* 7.3.32.20-21.

78. *Brahmavaivartta Purāṇa*, Gaṇapati Khaṇḍa 13.12.

79. *Gaṇeśa Purāṇa*, Kṛīḍā Khaṇḍa 134. 1-44.





## Ganesa s Iconography in Textual Sources

The iconography of Gaṇeśa is described in the religious literature, śilpa texts and other literary works. The word Gaṇapati occurs in *R̥gveda*<sup>1</sup> and here it is used for a 'lord' or a 'leader' and not specially for Gaṇeśa. But it is noticeable that this leader 'Bṛhaspati' is described as holding an axe as his weapon.<sup>2</sup> The *Taittirīya Āraṇyaka*<sup>3</sup> and *Maitrāyāṇī Saṁhitā*<sup>4</sup> give the *Gāyātri* of a deity emphasising his 'Danti' and 'Vakratuṇḍa' aspects.

The *Bṛhatsaṁhitā*<sup>5</sup> describes the iconography of Gaṇeśa in which he is described as the leader of *Pramathas*. He is elephant-faced, uni-tusked, pot-bellied and two-armed. The attributes in his two hands are a *kuṭhāra* and a *mūlakanda*.

The *Gaṇeśātharvaśīrṣayupaniṣad*, the *Gaṇapatyupaniṣad* and the *Gaṇeśapūrvatāpinyupaniṣad* also give the iconography of Gaṇeśa. These works are considered to be of a later period. The *Gaṇeśātharvaśīrṣayupaniṣad*<sup>6</sup> gives a detailed iconography of Gaṇeśa. He is described four-armed, of which two are in the *abhaya* and the *varada mudrās*, the other two hold a *pāśa* and an *aṅkuśa*. He is of red-colour and wears dark-red clothes and is anointed with the red-sandal. He is *lambodara*, *śurpakarṇa* and is seated on a rat.

Similar iconographic description is given in the *Gaṇapatyupaniṣad*.<sup>7</sup> The *Gaṇeśapūrvatāpinyupaniṣad*<sup>8</sup> describes him of elephantine form and four-armed. His colour is like that of moon.

### THE PURĀṆAS

The Purāṇic literature describes elaborately Gaṇeśa's iconographic features. The *Viṣṇudharmottara Purāṇa*<sup>9</sup> describes that Vināyaka should have the face of an elephant

1. *R̥gveda* II.23.1.
2. *Ibid.*, X. 53.9.
3. *Taittirīya Āraṇyaka* 10.1.
4. *Maitrāyāṇī-Saṁhitā* 2.9. 1. 6.
5. *Bṛhatsaṁhitā* 58. 58.
6. *Gaṇeśātharvaśīrṣayupaniṣad* 9.
7. *Gaṇapatyupaniṣad* 92.
8. *Gaṇeśapūrvatāpinyupaniṣad* 109.2.
9. *Viṣṇudharmottara Purāṇa* 3.71.13-16.



and four arms. He should have a *śūla* and an *akṣamālā* in his right hands and a *paraśu* and a *modaka-pātra* in his left hands. His left tusk should not be depicted. He should have a big-belly and stiff ears and wearing a tiger-skin as cloth. He should also wear a *nāga-yajñopavīta*. There should be a foot-stool and one foot only should be on the seat. The *modaka-pātra* should be kept near the tip of the trunk.

According to the *Matsya Purāṇa*,<sup>10</sup> the Vināyaka is elephant-faced, three-eyed, large-bellied and four-armed. He wears a *nāga-yajñopavīta*. He is uni-tusked and his ears and proboscis is large in size. The attributes in his right hands are *svadanta* and *utpala*; and a *modaka* and a *paraśu* in left hands. He is endowed with big face and muscular shoulders. He is accompanied by *Ṛddhi* and *Buddhi*, and his mount rat is also there.

The *Bhaviṣya Purāṇa*<sup>11</sup> describes Gaṇeśa as seated on a lotus-seat. He is four-armed, three-eyed, bedecked with ornaments and the moon is on his head. He has worn a *nāga-yajñopavīta*. The attributes in his four hands are : a *danta* in the first right hand, an *akṣamālā* in the second, a *paraśu* in the third and a *modaka* in the fourth. This *Purāṇa*<sup>12</sup> also mentions *musala*, *pāśa* and *vajra*, as attributes in his hands.

The *Liṅga Purāṇa*<sup>13</sup> describes Gaṇeśa as the wielder of *triśūla* and *pāśa*; and bedecked in wonderful garments and ornaments of various kinds. The *Varāha Purāṇa*<sup>14</sup> describes that Śiva cursed him to be elephant-faced, pot-bellied and wearing a *nāga-yajñopavīta*. Gaṇeśa is described as elephant-faced, full-breasted and a four-armed male being in the *Vāmana Purāṇa*<sup>15</sup>.

The *Nārada Purāṇa*<sup>16</sup> describes Gaṇeśa as of a red body and three-eyes. He holds *pāśa* and *aṅkuśa* in his two hands, and he shows *abhaya* and *varada mudrās* with his other two hands. He is being embraced by his consort who holds a lotus in her hand. This *purāṇa*<sup>17</sup> also describes him seated with his consort and in his four hands carrying a *pāśa*, an *aṅkuśa*, *sudhā-pātra* and a *modaka*. This *Purāṇa*<sup>18</sup> further describes him with his *Śakti*. He is well adorned and is holding a *danta* and a *cakra*.

In the *Padma Purāṇa*<sup>19</sup> Gaṇeśa is described as of a huge body, uni-tusked, large-bellied and large-eyed. He is wearing a girdle and the skin of a black antelope. He is also

10. *Matsya Purāṇa* 260.52-55.

11. *Bhaviṣya Purāṇa*, Brahma Parva 29.3-6.

12. *Ibid.*, 30 (Introductory Lines).

13. *Liṅga Purāṇa* I. 105. 9-12.

14. *Varāha Purāṇa* 23.17.

15. *Vāmana Purāṇa* 28.58-59.

16. *Nārada Purāṇa* 1.66.139.

17. *Ibid.*, 1.65.82.

18. *Ibid.*, 1.68.17.

19. *Padma Purāṇa*, *Sṛṣṭi Khaṇḍa* 62.2-8.



wearing a *nāga-yajñopavīta*. He has the digit of a young moon on his head and is mounting on a rat. He is wearing various jewels in the form of bright garlands. He has an elephant-face and charming ears; and holds a *pāśa* and an *aṅkuśa*. His twelve names, Gaṇapati, Vighnarāja, Lambatuṇḍa, Gajānana, Dvaimātur, Heramba, Ekadanta, Gaṇādhipa, Vināyaka, Carukaṇṇa, Paśupāla and Bhavatanaya are given in this purāṇa.<sup>20</sup> Some of these names express his iconographic traits. Heramba Gaṇeśa<sup>21</sup> is also described in this Purāṇa who has one tusk, twisted trunk and a huge body. Liṅga form<sup>22</sup> of Gaṇeśa is also mentioned in this Purāṇa.

According to the *Agni Purāṇa*<sup>23</sup> he is uni-tusked, pot-bellied and has a curved trunk. He holds *svadanta* in his one hand and the weapons in the other. This Purāṇa<sup>24</sup> further describes his iconography as of elephant-face, curved-trunk, uni-tusked, large-bellied and smoke-coloured. He is four-armed and holds a *modaka*, a *daṇḍa*, a *pāśa* and an *aṅkuśa* in his hands. This Purāṇa<sup>25</sup> also narrates following names of Gaṇeśa: Gaṇapati (Lord of gaṇas), Gaṇādhipa (Chieftain of the gaṇas) Gaṇeśa (Lord of Gaṇas), Gaṇanāyaka (the Lord of gaṇas), Gaṇakrīḍa (one who sports with the gaṇas), Vakratuṇḍa (having a bent trunk), Ekadamṣṭra (having one tusk), Mahodara (big-bellied), Gajavaktra (elephant-faced), Lambakukṣi (long-bellied), Vikāṭa (dreadful), Vighnanāśana (destroyer of impediments), Dhumravarṇa (tawny-coloured) and Mahendra. A few of these names express his iconographic features. The *Agni Purāṇa*<sup>26</sup> also gives a different iconographic description. According to it he is of a human body, with an elephant face, a big-belly and a big trunk. He has also worn a *yajñopavīta*. He holds *svadanta* and a *paraśu* in his right hands, and the *modakas* and an *utpala* in the left hands.

The *Garuḍa Purāṇa*<sup>27</sup> mentions twelve names which are Gaṇapūjya (worthy of the worship of the group), Ekadanta (uni-tusked), Vakratuṇḍa (having a bent trunk), Tryambaka (three-eyed), Nilagriva (blue-necked), Lambodara (large-bellied), Vikāṭa (the terrific), Vighnarājaka (the remover of obstacles), Dhumravarṇa (smoke-coloured), Bhālacandra (having crescent moon at forehead), Gaṇapati (head of the hordes) and Hastimukha (elephant-faced). Some of these names are suggestive of Gaṇeśa's iconographic features.

20. *Padma Purāṇa*, 61.31-32.

21. *Ibid.*, 63.35-36.

22. *Ibid.*, 63.14.

23. *Agni Purāṇa* 71.1-2.

24. *Ibid.*, 301.4-5.

25. *Ibid.*, 71.6-7.

26. *Ibid.*, 50.23-26.

27. *Garuḍa Purāṇa* 129.25-26.



The *Skanda Purāṇa*<sup>28</sup> describes Gaṇeśa as of five faces, ten arms and three eyes. Of his five faces the middle face is described as fair-complexioned, three-eyed and four-tusked. The attributes in his ten hands are *pāśa*, *padma*, *paraśu*, *aṅkuśa*, *danta*, *akṣamālā*, *lāṅgala*, *musala*, *varada-mudrā* and a *modaka-pātra*. He is large bellied and wears a waist band (*mekhalā*). He is seated in *yogāsana* and the crescent moon is adorning his forehead. This *purāṇa*<sup>29</sup> also describes Gaṇeśa as three-eyed, uni-tusked, large-bellied and four-armed. The attributes in his hands are *pāśa*, *aṅkuśa*, *danta* and a *modaka-pātra*. In another description of the *Skanda Purāṇa*<sup>30</sup> he is described as the elder brother of Kumāra and is uni-tusked, and also riding a rat. This *purāṇa*<sup>31</sup> further mentions Gaṇeśa as having matted hair, dwarfish and wearing a *nāga-yajñopavīta*. In his hands he is holding a *dhvaja*, a *kuṭhāra*, a *padma* and an *aṅkuśa*. He is being paid homage by Siddhi and Buddhi. The *Skanda Purāṇa*<sup>32</sup> also describes Mahāgaṇapati who is uni-tusked (sharp), two-tusked, four-tusked, four-armed and three-eyed. He is holding a *śūla* in his hand. His ears are conical and he is called the hero with a staff or leader of his army. He holds an iron club in his hand.

The *Brahmavaivartta Purāṇa*<sup>33</sup> mentions his eight names which are Vighneśa, Gaṇeśa, Heramba, Gajānana, Lambodara, Ekadanta, Śūrpakaṇṇa and Vināyaka. Some of these names describe the iconographic features of Gaṇeśa.

In the *Śiva Purāṇa*<sup>34</sup> Gaṇeśa is described as of red complexion and seated on a lotus seat. His body is huge, and is bedecked with ornaments. He holds a *pāśa*, an *aṅkuśa*, *danta* and the favourite object in his hands. This favourite object may be a *modaka*.

The *Bhāgavata Purāṇa*<sup>35</sup> describes Gaṇeśa as large-bellied, long armed, handsome, charming, three-eyed, red-coloured and dazzling as the mid-noon Sun.

The *Gaṇeśa Purāṇa* is one of the later *purāṇas* and is solely devoted to Gaṇeśa. Describing the iconography and physical beauty of Gaṇeśa the *Gaṇeśa-Purāṇa*<sup>36</sup> says that nails of his fingers are red like the lotus, his red dress is like the light of the sun and the moon is adorning his head. He holds *khadga*, *kheṭak*, *dhanuṣa* and *śakti* in his four hands. His single tusk is like *varāhadamṣṭra*. He has worn a *mukuṭa* and his eyes are

28. *Skanda Purāṇa* I.I. 11.5-11.

29. *Ibid.*, I.I.11.13.

30. *Ibid.*, I.I.11.18.

31. *Ibid.*, III.II.12.26-28.

32. *Ibid.*, VII. I. 38.46-47.

33. *Brahmavaivartta Purāṇa*, Gaṇapati Khaṇḍa 13.5.

34. *Śiva Purāṇa*, Kailāśa Saṁhitā 7.14-16.

35. *Bhāgavata Purāṇa* 35.8.

36. *Gaṇeśa Purāṇa*, Upāsana Khaṇḍa 12.33-38.



beautiful. Again he is described four-armed in this purāṇa.<sup>37</sup> But this time the attributes in his hands are *pāśa*, *aṅkuśa*, *paraśu* and *padma*. His physical beauty, dress and ornaments are also described. A different iconographic description of Gaṇeśa is given at another place in the *Gaṇeśa Purāṇa*.<sup>38</sup> Here he is described five-faced, ten-armed and wearing the moon on his forehead. It is also described that he has worn the ornaments of serpents and a garland of skulls. He is carrying weapons in his four hands but the names of the weapons are not given.

Describing about the image of Gaṇeśa this purāṇa<sup>39</sup> says that he is uni-tusked and his large body is like the burning gold. He is large-bellied and his big-eyes are burning like the fire. He is seated on a rat and is attended by the gaṇas holding *cāmaras*. He is elephant-faced and is wearing a *nāga-yajñopavīta*. In another description of this purāṇa<sup>40</sup> all other details are common, but attributes in his four hands are *paraśu*, *padma*, *danta* and *modaka*. In another description of this Purāṇa<sup>41</sup> the attributes in his four hands are *pāśa*, *aṅkuśa*, *mālā* and *danta*. He is uni-tusked, the moon is adorning his forehead and a snake is adorning his belly.

The *Gaṇeśa Purāṇa*<sup>42</sup> further describes that he, shining like the sun, is elephant-faced, ten-armed and wearing ear-rings. He is accompanied by Siddhi and Buddhi. In his hands, he is holding *muktā*, a *mālā* and a *paraśu*. A snake is at his navel.

Along with other common iconographic traits, peacock is also described as the *vāhana* of Gaṇeśa in this purāṇa<sup>43</sup>.

Describing him, this purāṇa<sup>44</sup> further says that Gaṇeśa can be uni-tusked, two-tusked, three-eyed, ten-armed, large-eared and wearing serpents as ornaments. The *Gaṇeśa Purāṇa*<sup>45</sup> also gives the description of Gaṇeśa when he became large bodied (*viśālakāya*) from a child. At that time he was seated on a lion bearing a *dhanuṣa* in his hand. He was accompanied by Siddhi and Buddhi and the weapons in other hands were *bāṇa*, *khadga* and *paraśu*.

This purāṇa<sup>46</sup> also describes him four-armed, elephant-faced, three-eyed and having ears like the winnowing basket. All his organs are beautiful and he is bedecked with all

37. *Gaṇeśa Purāṇa*, 40.33-38.

38. *Ibid.*, 44. 25-30.

39. *Ibid.*, 69.14-16.

40. *Ibid.*, 82.26-28.

41. *Ibid.*, 87.31-35; 90.7-10.

42. *Gaṇeśa Purāṇa*, Kṛīḍā Khaṇḍa 5.29-31.

43. *Ibid.*, 17.25-28.

44. *Ibid.*, 40.23-26.

45. *Ibid.*, 63.7-9.

46. *Ibid.*, 72.29.



the ornaments. The *Gaṇeśa Purāṇa*<sup>47</sup> also gives an interesting iconography of Gaṇeśa. According to it he has ten arms, wearing all the ornaments and holds a *triśūla* in his hand. He is three-faced; the middle face is of Viṣṇu, the right is of Śiva and the left is of Brahmā. He is seated on a serpent in *padmāsana*.

*Gaṇeśa Purāṇa*<sup>48</sup> also states that Gaṇeśa's form changes according to the *Yuga* (era) in which he manifests. In the first or the *Kṛta-yuga* he is described as Vināyaka with ten arms and rides on a lion. He is known as Mayūreśvara in the second or the *Tretā-yuga*. Here he is six-armed and rides a peacock. As Gajānana in the third or *Dvāpara-yuga*, he is four-armed, red-complexioned and rides on a rat. He is described as Dhūmraka in the last or *Kali-yuga* and has two-arms, smoke-grey colour and rides on a horse.

The *Mudgala Purāṇa* gives a detailed description of Gaṇeśa. It deals with his nine different aspects. Most of the iconographic descriptions are *dhyānas*. The *Mudgala Purāṇa*<sup>49</sup> describes him four-armed, large-bodied, elephant-faced and big-bellied. He wears a crown, ear-rings and a garland of jewels. A snake adorns his navel and he also wears *anklets* and *nūpurās*. His chest is adorned with a *cintāmaṇi* and he is accompanied by Siddhi and Buddhi. In the same purāṇa<sup>50</sup> Gaṇeśa is described as large-bellied, big-eared, three-eyed and elephant-faced. According to another description of this purāṇa<sup>51</sup> he is four-armed and the attributes in his hands are a *pāśa*, *aṅkuśa*, *danta* and the *abhaya mudrā*. He is elephant-faced, uni-tusked, pot-bellied and his ears are like a winnowing basket.

The *Mudgala Purāṇa*<sup>52</sup> along with his other iconographic traits such as described above, also tells about his mount the rat. He is described as one who rides a rat. At another place in this purāṇa<sup>53</sup> lion is described as the mount of Gaṇeśa. A snake is adorning his navel. He also wears a *nāga-yajñopavīta*. He is four-armed and the attributes in his four hands are a *pāśa*, an *aṅkuśa* and *abhaya* and *varada mudrās*. He is uni-tusked and is accompanied by Siddhi and Buddhi. He is also described as wearing the moon on his forehead. At one place the *Mudgala Purāṇa*<sup>54</sup> describes him as having the body of a man and an elephant mixed in one. He is uni-tusked and is seated on a rat. He holds weapons in his four hands. This purāṇa<sup>55</sup> while describing the Heramba Gaṇeśa gives his iconography as one who rides a lion and wears a *nāga-yajñopavīta*. He is four-armed,

47. *Gaṇeśa Purāṇa*, 80.5-7.

48. *Ibid.*, 1.18-21.

49. *Mudgala Purāṇa* 1.4.16-18.

50. *Ibid.*, 1.6.29.

51. *Ibid.*, 1.7.48-50.

52. *Ibid.*, 1.21.33-35.

53. *Ibid.*, 1.32.30-33; 1.51.17-19.

54. *Ibid.*, 2.53.12-13.

55. *Ibid.*, 3.13.5-8.



three-eyed and large-bellied. He wears all the ornaments and is accompanied by Siddhi and Buddhi. He also wears a garland of many flowers. The attributes in his four hands are a *puṣpamālā*, a *triśūla*, a *mudgara* and an *aṅkuśa*.

He is addressed as Heramba, Ekadanta, Śūrpakarna and Dhunḍhi in the *Mudgala Purāṇa*<sup>56</sup>. He is also called husband of Siddhi and Buddhi. He is four-armed and elephant faced. Here he is described as seated on a serpent and also having a serpent as his flag.

When the *Mudgala Purāṇa*<sup>57</sup> describes Gaṇeśa's *saumyarūpa* (gentle appearance) he looks like a child. He is four-armed and elephant-trunked. He holds a *pāśa* and other weapons. He is *lambodara*, *śūrpakarna*, *ekadanta* and *trinetra*. His forehead is adorned with the moon and a serpent is adorning his navel. He wears costly clothes and a *cintāmaṇi*. The iconography of Dhūmravarṇa is also described in the *Mudgala Purāṇa*.<sup>58</sup> Gaṇeśa is described here as elephant-trunked, four-armed, three-eyed and uni-tusked. The attributes in his hands are noose, etc. He is accompanied by Siddhi and Buddhi on his left and right sides respectively. The rat is in his front.

## THE ĀGAMAS

Alongwith the puraṇic literature the āgamas also describe the iconography of Gaṇeśa. The *Ajitāgama* gives the two iconographic descriptions of Gaṇeśa. In the first<sup>59</sup> he is described as Vināyaka who is elephant-faced, three-eyed and is wearing a *karāṇḍa-mukuta*. In his hands he is holding a *taṅka* (axe), *pāśa*, *danta* and *laḍḍuka*. He is uni-tusked, with large lips and wears a *nāga-yajñopavīta*. He wears red clothes. In the second description of this āgama,<sup>60</sup> Vīrabhadra Gaṇeśa is described. He is four-armed and three-eyed. He holds an iron *paraśu*. He may sit in *vīrāsana* or in *sukhāsana*.

The *Amśumadbhedāgama*<sup>61</sup> also gives the iconography of Gaṇeśa as Vināyaka where he is described as seated on a lotus seat. He has in his right hands *svadanta* and *aṅkuśa*; and he holds *kapittha* and *modakas* in his left hands.

The *Uttarakāmikāgama*<sup>62</sup> describes Vināyaka as the leader of *gaṇās*. He is elephant-faced, pot-bellied and wearing a *nāga-yajñopavīta*. He holds a *paraśu* and a *danta* in his right hands, and *modakas* and an *akṣamālā* or an *utpala* in the left hands; He is accompanied

56. *Mudgala Purāṇa*, 7.8.13-17.

57. *Ibid.*, 7.15.6-9.

58. *Ibid.*, 8.9.4-6.

59. *Ajitāgama*, Kriyāśāde 36.302-303.

60. *Ibid.*, 36.338-339.

61. *Amśumadbhedāgama*, In T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Delhi, 1968, Vol.1, Part II, Appendix C, pp. 1-2.

62. *Uttarakāmikāgama*, In T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Delhi, 1968, Vol.1, Part II, Appendix C, pp. 2-3.



by his consort on his right and is seated on a *padmāsana*. He is black-coloured and wears red clothes. He wears a *karaṇḍa-mukuṭa*, all the ornaments and a white *yajñopavīta*. He holds *svadanta* and *aṅkuśa* in right hands, *pāśa* and *laḍḍuka* in the left hands. He may be standing or seated and may have two or three eyes. He may sit on a *padmāsana*, a simple seat or on a rat. He sits on his favourite seat and is provided with *prabhāvalī*. It is also written that Vighnarāja is accompanied by a Śakti, and Gaṇeśa is accompanied by Śrī and Bhārati on his either side. At that time he wears a *ratna-mukuṭa* and ornaments. He is dark coloured and is seated with a naked *devī* who has worn the ornaments. She is two-armed with beautiful body and her name is Vighneśvarī. She holds *pāśa* in one hand and touches the private part of Gaṇeśa with her right hand. Gaṇeśa is four-armed and three-eyed. He holds *pāśa*, *aṅkuśa* and sugarcane in his three hands. The fourth hand is touching the private part of the *devī*. He is also touching the sugarcane with his trunk.

The *Suprabhedāgama* <sup>63</sup> describes Gaṇeśa seated on a lotus seat. He is wearing a *karaṇḍa-mukuṭa* and all the ornaments. He holds a *phala* and an *aṅkuśa* in his right hands; and *svadanta* and *modakas* in the left hands.

## OTHER TEXTS

Apart from āgamas and the purāṇas, the other literary works and the śilpa texts also describe the iconography of Gaṇeśa. The *Amarakośa*, <sup>64</sup> a contemporary work of *Bṛhatsamhitā*, gives him names like Ekadanta, Lambodara, Gajānana, Vināyaka, Vighnarāja, Dvaimātura and Gaṇādhīpa. Although these are the names of Gaṇeśa but some of these describe his iconographic traits also.

The *Aprājitapṛcchā* <sup>65</sup> states that Gaṇapati has an elephant face, three eyes, single tusk, four arms and a human form. He wears a *nāga-yajñopavīta* and rides on a rat as his mount. He holds *svadanta* and a *paraśu* in his right hands; and an *utpala* and *modakas* in his left hands.

The *Mayamata* <sup>66</sup> describes Gaṇādhīpa as elephant-faced, uni-tusked, three-eyed, four-armed, big-bellied and red-coloured. He looks like a dwarf and is standing straight with a bent towards right. He wears a *nāga-yajñopavīta*. His thighs and knees are fat and heavy; he is seated on a lotus throne with the left leg stretched out and the right bent. His trunk uncoils to the left. In one of his right hands he holds *svadanta* and an *aṅkuśa* in the second. He should have an *akṣamālā* and *modakas* in his left hands. His hairs are arranged into a *karaṇḍa*. He is adorned with necklaces and other jewels. This Gaṇādhīpa

63. *Suprabhedāgama*, In T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Delhi, 1968, Vol.1, Part II, Appendix C, pp. 3-4.

64. *Amarakośa* I.1.38.

65. *Aprājitapṛcchā* 212.35-37.

66. *Mayamata* 36.122-126.



may also be standing on a lotus seat and when he is dancing he has six or four arms. The rat is his mount.

The *Pratiṣṭhālakṣaṇasārasamuccaya*<sup>67</sup> gives the iconography of Gaṇeśa and Heramba. Gaṇeśa is described as of a man's body, elephantine face and of the elephantine ears. He is pot-bellied, uni-tusked and three-eyed. He is of a heavy body and his trunk is long. He wears a *nāga-yajñopavīta*. He is four-armed and holds *svadanta* and *paraśu* in right hands and *utpala* and *modakas* in the left hands. The Heramba Gaṇeśa is described of four, six and eight arms. The attributes of hands are an *akṣamālā* in right hand and a *nāga-pāśa* in the left. One right hand should be stretched out and the left should be in *abhaya-mudrā*.

The *Rūpamaṇḍana* describes the iconography of Heramba and Vakratuṇḍa aspects of Gaṇeśa. It also gives the iconography of Gaṇeśa. This text<sup>68</sup> describes that Genesa is elephant-faced and holds *danta*, *paraśu*, *padma* and *modakas* in his hands. He is seated on a rat. He gives success in all works. The Heramba-Gaṇeśa<sup>69</sup> is described five-faced, three-eyed and riding a rat. The attributes in his right hands are *varada-mudrā*, *aṅkuśa*, *danta*, *paraśu* and *abhaya-mudrā*. The attributes in his left hands are *kapāla*, *śara*, *akṣamālā*, *pāśa* and *gadā*. The Vakratuṇḍa<sup>70</sup> is described as pot-bellied and three-eyed. The attributes in his hands are *pāśa*, *aṅkuśa*, *varada-mudrā* and *abhaya-mudrā*. His ears should be beautiful bearing *cāmaras* on them.

The *Devatāmūrtiprakaraṇa* describes the iconography of Gaṇeśa, Heramba, Gajānana, Vakratuṇḍa, Ucchiṣṭa-Gaṇapati and Kṣipra-Gaṇapati. This text describes Gaṇeśa<sup>71</sup> as elephant-faced and seated on a rat. The attributes in his hands are *daṇḍa*, *paraśu*, *padma* and *modakas*. In this text<sup>72</sup> Heramba is described of five faces, three eyes and he sits on a rat. The order of the attributes of his hands is *varada-mudrā*, *aṅkuśa*, *daṇḍa*, *paraśu*, *abhayamudrā*, *kapāla*, *śara*, *akṣamālā*, *pāśa* and *gadā*. The *Devatāmūrtiprakaraṇa*<sup>73</sup> also gives another description of Heramba-Gaṇeśa. Here he is described as of vermillion-red colour and three-eyed. The attributes in his hands are *abhaya-mudrā*, *modaka*, *ṭaṅka*, *śara*, *akṣamālā*, *mudgara*, *aṅkuśa* and *triśūla*. The text<sup>74</sup> also describes Gajānana as blood-coloured and elephant-faced. The attributes in his hands are *ratna-kumbha* (pitcher of gems),

67. *Pratiṣṭhālakṣaṇasārasamuccaya* 184-199.

68. *Rūpamaṇḍana* 5.15.

69. *Ibid.*, 5.16-17.

70. *Ibid.*, 5.18.

71. *Devatāmūrtiprakaraṇa* 8.21.

72. *Ibid.*, 8.22-23.

73. *Ibid.*, 8.27.

74. *Ibid.*, 8.24.





*aṅkuśa*, *paraśu* and *danta*, starting from the lower right. In this text<sup>75</sup> the Vakratuṇḍa is described as large-bellied, three-eyed and long-eared with *cāmara* like ornaments on them. He holds *pāśa* and *aṅkuśa* in his two hands and his two hands depict *varada* and *abhaya mudrās*. The Ucchiṣṭa-Gaṇapati<sup>76</sup> is described in this text as three eyed and is seated on a rat. He wears a *nāga-yajñopavīta*. The attributes in his hands are *svadanta*, *akṣamālā*, *paraśu* and *modaka*. This text<sup>77</sup> describes Kṣipra-Gaṇapati as red-complexioned, three-eyed and wearing the moon on his forehead. He holds in his hands *pāśa*, *aṅkuśa*, *kalpalatā* and *danta*.

The *Śilparatna* gives five different iconographies of Bīja-Gaṇapati. According to one description<sup>78</sup> he is blood-red coloured, pot-bellied and wearing moon on his forehead. He is three-eyed and his hands and feet are small. He holds a *bījapūraka* at the tip of his trunk. The attributes in his hands are *pāśa*, *aṅkuśa*, *danta* and *varada-mudrā*. He is elephant-faced, wearing ornaments of serpents and is seated on a lotus seat. The second<sup>79</sup> description of Bīja-Gaṇapati, describes him elephant-bodied and pot-bellied. He shines like the sun and wears the moon on his *jaṭā*. He is seated on a lotus-seat and wears ornaments. The attributes in his hands are *pāśa*, *aṅkuśa*, *kalpalatā*, *danta* and *bījapūraka* in the trunk. According to another description of this text<sup>80</sup> the attributes of the Bīja-Gaṇapati may be *akṣamālā*, *paraśu*, *danta* and an eatable (may be *modaka*). Here he is also described three-eyed. The fourth iconographic description of this text<sup>81</sup> describes Bīja-Gaṇapati as three-eyed, pot-bellied, uni-tusked and elephant-faced. He is shining like the sun and wears a *nāga* as *uttarīya*. He holds *pāśa*, *aṅkuśa*, *danta* and eatables in his hands. The *Śilparatna* also describes Bīja-Gaṇapati as Vighneśa.<sup>82</sup> He holds *danta* and *laḍḍuka* in his two hands. If he is four-armed, he holds *pāśa*, *aṅkuśa*, *svadanta* and shows *varada-mudrā*. He holds a *bījapūraka* on the tip of his trunk. He is of vermillion-red colour, the moon is adorning his forehead and he sits on a *padmāsana*.

The *Śilparatna* also describes Heramba<sup>83</sup>-Gaṇeśa who is five-faced and is seated on a lion. He is three-eyed, ten-armed and red-complexioned. The attributes in his hands are *abhaya-mudrā*, *modaka-pātra*, *svadanta*, *cāpa*, *kamaṇḍalu*, *akṣamālā*, *paraśu*, *mudgara*, *pāśa*, *aṅkuśa* and *Śakti*. He is fat and uni-tusked.

75. *Devatāmūrtiprakaraṇa*, 8.25.

76. *Ibid.*, 8.26.

77. *Ibid.*, 8.28.

78. *Śilparatna*, Uttar Bhāga 25.52.

79. *Ibid.*, 25. 53-54.

80. *Ibid.*, 25.55.

81. *Ibid.*, 25.56.

82. *Ibid.*, 25.57.

83. *Ibid.*, 25.58-60.



The iconography of Bāla-Gaṇapati is also given in the *Śilparatna*.<sup>84</sup> Here he is described seated in the lap of his mother Ambikā. He is elephant-faced and has two tusks. The attributes in his hands are a *pāśa* and an *aṅkuśa*. He is holding a drinking pot in his trunk.

The *Śilparatna* also gives the iconography of Śakti-Gaṇapati<sup>85</sup> whose colour is vermillion-red. His body above neck is that of an elephant and lower body is that of a youthful female. He is pot-bellied, full-breasted and that of beautiful hips. He has ten arms and his attributes are described as *bījapūraka* (citron), etc.

The iconography of Vināyaka<sup>86</sup> according to the *Śilparatna* is as follows : he is described as elephant-faced, four-armed, pot-bellied and his tusk is broken. He is dwarf, his ears are stiff and he has strong shoulders. He wears a *nāga-yajñopavīta*. He holds *svadanta* and a *padma* in his right hands and a *kuṭhāra* in one of his left hands. He is accompanied by Buddhi and Kubuddhi.

Gaṇeśa is also described in the tantra-literature. The *Śāradātilaka-Tantra* describes Gaṇeśa<sup>87</sup> as vermillion-coloured, three-eyed and large-bellied. In his lotus like hands he holds *danta*, a *pāśa*, an *aṅkuśa* and a favourite thing (*modaka*). His face is that of the lord of the elephants and he is holding a beautiful *bījapūraka* on the tip of his trunk. The young moon is shining on his forehead. His clothes are red and he wears serpentine ornaments.

This text also provides the iconography of Mahāgaṇapati.<sup>88</sup> He is described seated on a lotus throne. He is elephant-faced, red-coloured, three-eyed and is bearing moon on his forehead. He is embraced by his beloved who is seated in his lap with a lotus in her hand. The attributes in Gaṇeśa's hands are; a *bījapūraka*, *gadā*, *dhanuṣa*, *triśūla*, *cakra*, *padma*, *pāśa*, *utpala*, sheaf of paddy, *svadanta* and a jewelled jar. By the flapping of his ears he is driving away the bees attracted to his temples by the fluid exuding therefrom and also scattering gems out of the jar held in his trunk. He wears a ruby studded crown and is adorned with gems.

The *Śāradātilaka-Tantra*<sup>89</sup> also gives a *dhyāna* in which iconography of Vīra-Gaṇapati is described. The Vīra-Gaṇapati is described elephant-faced, vermillion-coloured, three-eyed and wearing half moon on his forehead. In three of his hands he holds a *pāśa*, an

84. *Śilparatna*, 25.61-63.

85. *Ibid.*, 25.74.

86. *Śilparatna* In T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Delhi, 1968, Vol. I, Part II, Appendix C, pp. 4-5.

87. *Śāradātilaka-Tantra* 13.4.

88. *Ibid.*, 13.35-38.

89. *Ibid.*, 13.70.



*aṅkuśa*, a skull full of wine and his fourth hand is resting on the private part of his consort Puṣṭi. He holds a vessel full of wealth in the tip of his trunk. Puṣṭi is also touching his private parts and embracing him with her right hand and in her other hand she holds a lotus. This text also gives the iconography of Śakti-Gaṇeśa <sup>90</sup> He is pearl-coloured, elephant-faced, three-eyed, wearing moon on his forehead and also wearing a jewelled crown. The attributes in his three hands are a *padma*, an *aṅkuśa* and a jar full of gems. His fourth hand is resting on the private part of the *devī* seated in his lap. The lotus-coloured *devī* is holding a lotus in one of her hands whilst with the other she is touching his private part. In another description of this text <sup>91</sup> Gaṇeśa is described as omnipresent who is of the colour of red hibiscus. He is elephant-faced, three-eyed and is wearing half moon on his forehead. The attributes in his hands are sugarcane, *varada-mudrā*, a *pāśa* and an *aṅkuśa*. He is full of desire and the tip of his trunk is resting on the private part of his Śakti. His Śakti is of the colour of molten gold. She is embracing him and is holding the tip of his private part with her one hand and a lotus in the other hand.

When Gaṇeśa is invoked for protection he is described differently in the *Śāradātilaka-Tantra* <sup>92</sup> He is red-coloured, elephant-headed, three-eyed, wearing young moon on his forehead and is also wearing a shining garland. The attributes in his hands are a *pāśa*, an *aṅkuśa*, a *kalpalatā* (wish fulfilling creeper), and *danta*. He holds a *bījapūraka* on the tip of his trunk. This text describes the Heramba <sup>93</sup> who is elephant-faced, three-eyed, seated on a lion and wearing the moon on his forehead. The attributes in hands are *modaka*, *danta*, *ṭaṅka*, *śara*, *akṣamālā*, *mālā*, *mudgara*, *aṅkuśa* and *triśūla*.

The *Jñānārṇava-Tantra* also gives the iconographic description of Gaṇeśa. According to this text <sup>94</sup> he is elephant-faced, three-eyed, uni-tusked; holds *pāśa*, *aṅkuśa* and shows *abhaya* and *varada mudrās* with his hands. He is accompanied by his Śakti.

The *Prapañcasāra* <sup>95</sup> gives the iconography of Vighneśa-Gaṇeśa. He is described as elephant-headed, pot-bellied and ten-armed. Attributes in his hands are *bījapūraka*, *ikṣu*, *kārmuka* (bow), *cakra*, *padma*, *pāśa*, *utpala*, *vrihiagra* (ear of the paddy), *svadanta* and the pot filled with gems. He is seated and is embracing his consort who is carrying a lotus in her hand and is wearing all the ornaments.

This text describes Vighnarāja <sup>96</sup> as red-coloured, pot-bellied, three-eyed, dwarfish, wearing moon on his head and carrying a *bījapūraka* on the tip of his trunk. The attributes

90. *Śāradātilaka-Tantra*, 13.77-79.

91. *Ibid.*, 13.86.

92. *Ibid.*, 13.93.

93. *Ibid.*, 13.107.

94. *Jñānārṇava Tantra* 14.59-60.

95. *Prapañcasāra* 16.8-9.

96. *Ibid.*, 16.49.



in his hands are a *pāśa*, *aṅkuśa*, *danta* and *varada-mudrā*. He wears a *nāga-yajñopavīta* and is seated in *padmāsana* posture. In a *dhyāna* of *Prapañcasāra*,<sup>97</sup> Bījagaṇapati is described elephant-bodied, pot-bellied, three-eyed, shining like the Sun, wearing the moon on his head and many ornaments. He is carrying *pāśa*, *aṅkuśa*, *kalpalatā*, *svadanta* and a *bījapūraka*. He is seated on a lotus seat.

The *Tantrasāra* gives the iconographic description of Gaṇapati, Mahāgaṇapati, Heramba, Hārīdrā-Gaṇeśa and Ucchiṣṭa-Gaṇeśa. This text describes Gaṇapati<sup>98</sup> as vermillion-red coloured, three-eyed, pot-bellied and four-armed. The attributes in his hands are a *daṇḍa*, *pāśa*, *aṅkuśa* and charity with lemon. He should have half moon on his head. He wears red clothes and is adorned with snakes. This text gives three different iconographies of Mahāgaṇapati. According to one description Mahāgaṇapati<sup>99</sup> is described red-coloured, three-eyed, twelve-armed and wearing the moon on his head. He is seated below a Pārijāta tree on a bejewelled island floating in a sea of sugarcane juice. The attributes in his hands are: lemon, *gadā*, *dhanuṣa*, two *triśūla*, *cakra*, two lotuses, *pāśa*, corn, *svadanta* and jewels. He is being embraced by his consort who is seated on his left lap and holds a *padma* in her hand.

According to the second description of this text<sup>100</sup> Mahāgaṇapati should be white like pearls, three-eyed, four-armed and should wear a half-moon on his forehead. The attributes in his hands are *padma*, *aṅkuśa*, a pot filled with gems and the fourth hand is placed on the private part of his consort. His consort seated on his lap also holds his private organ. The third description of Mahāgaṇapati<sup>101</sup> given in the *Tantrasāra* again describes Gaṇeśa as red-coloured, three-eyed, four-armed and wearing half moon on his forehead. He holds sugarcane, *varada-mudrā*, *pāśa* and *aṅkuśa* in his hands. He is seated with his dark-coloured consort who holds a *padma* in her hand. Her other hand touches his private part and his trunk touches her private part.

In *Tantrasāra*<sup>102</sup> Heramba is described red-coloured, elephant-faced, three-eyed and four-armed. The attributes in his hands are *pāśa*, *aṅkuśa*, *danta* and the *kalpalatā*. He wears a young moon on his forehead and a lemon is painted on his trunk. This text describes Hārīdra-Gaṇeśa<sup>103</sup> as yellow-coloured, four-armed and wearing yellow garments. The attributes in his hands are *pāśa*, *aṅkuśa*, *modaka* and *danta*. This text

97. *Prapañcasāra*, 16.66-67,

98. Pratapaditya Pal, *Hindu Religion and Iconography according to the Tantrasāra*, Los Angeles, Vichitra Press, 1981, p. 125.

99. *Ibid.*, pp. 125-126.

100. *Ibid.*, p. 126.

101. *Ibid.*, p. 126.

102. *Ibid.*, p. 127.

103. *Ibid.*, p. 127.



describes Ucchiṣṭa-Gaṇeśa<sup>104</sup> as seated on a lotus seat. He is red-coloured, three-eyed, wears red garments and is adorned with all the ornaments. He is four-armed and has two tusks. He holds *danta* and *abhaya-mudrā* in his right hands and a *pāśa* and an *aṅkuśa* in his left hands. He wears a *jaṭā-mukuta* and his forehead is adorned with a moon.

The *Nityotsava*<sup>105</sup> also deals with the iconography of Mahāgaṇapati. This text describes him as red-coloured and ten-armed. The attributes in his hands are : a *bījapūraka*, *gadā*, bow of sugarcane, *triśūla*, *śaṅkha*, *cakra*, *pāśa*, *utpala*, rice-shoot and *svadanta*. He holds in his trunk a pot filled with jewels. He bears the crescent moon on his forehead and the water is flowing from his temples. His female consort Siddhalakṣmī is seated on his left thigh and he is surrounded by five circles of the deities.

According to the *Śukranīti*<sup>106</sup> Gaṇeśa's image should have the face of an elephant and the other organs like humans. He should be elephant-eared, pot-bellied, and should have muscled shoulders, short and heavy limbs. He should have a long trunk and his left tusk should be broken. The tip of his trunk should be bent towards left. It should not be towards right. His veins, bones and joints should not be visible.

The *Mantra-Mahodadhi* gives the iconography of Gaṇeśa and mainly of Śakti-Gaṇeśa. In this text Gaṇeśa is given different names and iconography according to his Śakti. The Śakti is thought to be the female counterpart of Gaṇeśa. In this text, the iconography of Gaṇeśa<sup>107</sup> is given thus : we invoke the Gaṇeśa who has *pāśa*, *aṅkuśa*, *varada* and *abhaya mudrās* in his hands. He is elephant-faced, red-coloured and has worn all the ornaments.

In the *Mantra-Mahodadhi*<sup>108</sup> the iconography of Ucchiṣṭa-Gaṇeśa is given in which he is described as red-coloured, three-eyed, four-armed and seated on a lotus seat. He holds *aṅkuśa*, *modaka-patra*, *pāśa* and *danta* in his hands. In another description of the same text<sup>109</sup> Ucchiṣṭa-Gaṇapati is described as holding *dhanuṣa*, *pāśa*, *śara* and *aṅkuśa* in his hands. He is seated on a lotus seat with his naked wife and is engaged in sexual activities. According to another description of the same text,<sup>110</sup> Gaṇeśa is described as holding *aṅkuśa*, *akṣamālā*, *danta* and *pāśa* in his hands. He is also holding a *modaka* in the tip of his trunk. He is seated with his wife and wears ornaments of gold.

104. *Hindu Religion and Iconography*, p. 128.

105. Gudrun Bühnemann, *The Worship of Mahāgaṇapati according to the Nityotsava*, Wichtrach, 1988, pp. XVII-XVIII.

106. *Śukranīti* 4.168-170.

107. *Mantra-Mahodadhi* II.6.

108. *Ibid.*, II. 34.

109. *Ibid.*, II. 61.

110. *Ibid.*, II. 92.



In another description of the *Mantra-Mahodadhi* Lakṣmī-Gaṇeśa<sup>111</sup> is described as three-eyed. He holds *danta*, *abhaya-mudrā*, *cakra* and golden pot. He is seated being embraced by the lotus bearing Lakṣmī.

The *Mantra-Mahodadhi*<sup>112</sup> also describes him as carrying *gadā*, *bijapūraka*, *dhanuṣa*, *śula*, *cakra*, *padma*, *utpala*, *pāśa*, *dhāna-mañjarī* and *danta* in his hands. He carries a beautiful pot of gems in the tip of his trunk. He is elephant-faced, three-eyed and wearing moon on his head. He is embraced by his wife who wears ornaments and is holding a lotus in her hand. Hārīdra-Gaṇapati<sup>113</sup> is described in this text as three-eyed and seated on a golden throne. His brightness is like turmeric and he wears yellow clothes. He holds *pāśa*, *aṅkuśa*, *modaka* and *danta* in his hands.

The *Mantra-Mahārṇava*<sup>114</sup> gives the iconography of Śakti-Gaṇeśa. He is described as holding *danta*, *aṅkuśa*, *akṣamālā*, and *pāśa* in his hands and a *modaka* in the trunk. He wears gold ornaments and is seated with his wife. This text also gives the two iconographies of Ucchiṣṭa Gaṇeśa. According to one description<sup>115</sup> he is red-coloured, three-eyed and four-armed. He holds *pāśa*, *aṅkuśa*, *modaka-pātra* and *danta* in his hands. The other description of Ucchiṣṭa-Gaṇeśa<sup>116</sup> describes him as carrying *śara*, *dhanusa*, *pāśa* and *aṅkuśa* in his hands. He is seated on a lotus seat with his naked wife indulged in sexual activities.

Lakṣmī-Gaṇeśa<sup>117</sup> is described in the *Mantra-Mahārṇava* as holding *danta*, *abhaya-mudrā*, *cakra* and a golden pot in his hands. He is seated and being embraced by lotus bearing Lakṣmī.

The *Mantra-Mahārṇava*<sup>118</sup> also gives the iconography of Gaṇeśa in which he is described elephant-faced, red-coloured and wearing ornaments. He holds *pāśa* and *aṅkuśa* in his two lotus like hands and shows *abhaya* and *varada mudrās* with his other two hands. In this text Śakti-Gaṇeśa is described<sup>119</sup> as elephant-faced, three-eyed, wearing ornaments and bears the moon on his head. He is seated with his wife. He holds *gadā*, *bijapūraka*, *dhanuṣa*, *śula*, *cakra*, *padma*, *utpala*, *pāśa*, *dhana-vrīhi* and *danta*. He holds a pot of gems in the tip of his trunk.

111. *Mantra-Mahodadhi*, II. 101.

112. *Ibid.*, II. 113-114.

113. *Ibid.*, II. 125.

114. *Mantra Mahārṇava*, p. 65.

115. *Ibid.*, p. 60.

116. *Ibid.*, p. 63.

117. *Ibid.*, p. 66.

118. *Ibid.*, p. 58.

119. *Ibid.*, p. 67.



The *Mantra-Mahārṇava* describes Hārīdra-Gaṇapati<sup>120</sup> of yellow colour, three-eyed and seated on a golden throne. The attributes in his hands are *pāśa*, *aṅkuśa*, *modaka* and *danta*. Ucchiṣṭa-Gaṇapati<sup>121</sup> is described by this text as golden-coloured, three-eyed, four armed, pot-bellied and uni-tusked. He wears a *nāga-yajñopavīta*, *keyūras*, *hāra*, and *kirīṭa-mukuta*. The attributes in his hands are *pāśa*, *abhaya-mudrā*, *varada-mudrā* and *aṅkuśa*. He is accompanied by two ladies each holding a fly-whisk.

The *Mantra-Ratnākara*<sup>122</sup> describes Prasanna-Gaṇeśa of red-colour, elephant-faced and wearing ornaments. He holds a *pāśa* and an *aṅkuśa* in his hands and shows *abhaya* and *varada mudrās* with his hands. This text also describes Hārīdra-Gaṇeśa<sup>123</sup> who is yellow-coloured, three-eyed and is seated on a golden throne. He carries *pāśa*, *aṅkuśa*, *modaka* and *danta* in his hands.

The *Kriyā-kramadhyōti* describes the iconographic features of various forms of Gaṇeśa. Heramba-Gaṇeśa is described in this text<sup>124</sup> as golden-coloured and five-faced. His two hands show *abhaya* and *varada mudrās* and the attributes in other hands are *pāśa*, *danta*, *akṣamālā*, *paraśu*, *triśūla*, *mudgara* and *modaka*. Bālagāṇapati<sup>125</sup> is described in this text as carrying banana, mango, *kaṭahal* (jackfruit) and sugarcane; and he holds a wood-apple in the tip of his trunk. The *Kriyā-kramadhyōti* gives the iconography of Taruṇa-Gaṇapati<sup>126</sup> He is described as carrying a *pāśa*, *aṅkuśa*, *apūpa*, *kapittha*, *jambuphala*, *tila* and *veṇu*. According to this text Bhakta-Gaṇeśa<sup>127</sup> holds coconut, mango, banana, pudding made with milk and jaggery in his hands. Vīra-Vighneśa<sup>128</sup> is described as carrying *vetala* (a kind of ghost), *śakti* (a type of weapon), *śara*, *kārmuka*, *khetak*, *khaḍga*, *khaṭvāṅga*, *mudgara*, *gadā*, *aṅkuśa*, *nāga-pāśa*, *śula*, *bhālā*, *paraśu* and *dhvaja*.

The *Kriyā-kramadhyōti* gives the iconographic description of Dhvaja-Gaṇapati<sup>129</sup> also. He is described as of moon-coloured, dreadful and four-armed. He carries *pustaka*, *akṣamālā*, *daṇḍa* and *kamaṇḍalu* in his hands. This text describes Śakti-Gaṇeśa<sup>130</sup> as seated

120. *Mantra Mahārṇava*, p. 69.

121. *Ibid.*, p. 89.

122. *Mantra-Ratnākara*, In T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Delhi, 1968, Vol. I, Part II, Appendix C, p. 2.

123. *Ibid.*, p. 2.

124. *Kriyā-kramadhyōti*, In T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Delhi, 1968, Vol. I, Part II, Appendix C, p. 7.

125. *Ibid.*, p. 8.

126. *Ibid.*, p. 8.

127. *Ibid.*, p. 8.

128. *Ibid.*, p. 9.

129. *Ibid.*, p. 9.

130. *Ibid.*, p. 9.



with a *devī*. Both Gaṇeśa and *devī* are shown embracing each other by the waist. He holds *pāśa* and *aṅkuśa* in his hands. Piṅgala-Gaṇapati<sup>131</sup> is described seated with Lakṣmī and the attributes in his hands are mango, *kalpa-mañjarī* (creeper) sugarcane juice, *tila*, *modaka* and *paraśu*.

The *Kriyā-kramadhyōti* describes about the attributes of Ucchiṣṭa-Gaṇapati.<sup>132</sup> He is described as carrying blue-lotus, pomegranate, *vīṇa*, *śālī-pucha* (ear of rice) and *akṣamālā* in his hands. Vighnarāja-Gaṇapati<sup>133</sup> is described red-coloured. He is seated on a rat and is eating a mango. He holds *pāśa* and *aṅkuśa* in his hands. Lakṣmī-Gaṇeśa<sup>134</sup> is described seated with fair complexioned Lakṣmī. He holds *śuka* (parrot), *bījapūraka*, *kamala* (lotus) *maṇi-kumbha* (jewelled-pot), *aṅkuśa*, *pāśa*, *kalpalatā* and *bāṇa-kalikā* in his hands. Water is flowing from his trunk. Lakṣmī's one hand is in *varada-mudrā* and she holds a lotus in her other hand. Mahā-Gaṇeśa<sup>135</sup> is also described seated with a *devī* who holds a beautiful lotus in her hand. The attributes in Gaṇeśa's hands are lotus, pomegranate, *gadā*, *danta*, sugarcane, *śara*, pot of gems, ear of rice, and *pāśa*. The Bhuvaneśa-Gaṇapati<sup>136</sup> is described as holding *śaṅkha*, *ikṣu*, *cāpa*, *kusuma*, *danta*, *pāśa*, *aṅkuśa* and *dhāna-mañjarī*.

Iconographic details of Nṛtta-Gaṇeśa<sup>137</sup> are described as holding *pāśa*, *aṅkuśa*, *apūpa* (rice cakes), axe, tusk, *valaya* (bracelet) and *aṅgulīya*. He is yellow-coloured. His thighs and hands are healthy. He is in dancing pose. *Kriyā-kramadhyōti* describes Ūrdhva-Gaṇeśa<sup>138</sup> as holding *kalhāra* (a kind of lily flower), rice-ears, bow, sugarcane, *śara* and *danta* in his hands. He is seated with a *devī*, embracing her at waist.

*Śrī-Tattvanidhi*<sup>139</sup> describes the iconography of thirty-two types of Gaṇeśa. This text describes Bāla-Gaṇapati as red-coloured, four-armed and wearing young moon on his forehead. The attributes in his hands are banana, unripe-mango, jack-fruit, sugarcane and *modaka*. This text describes Taruṇa-Gaṇapati also as of the red-colour. He holds in his hands *pāśa*, *aṅkuśa*, rice cakes, wood-apple, pomegranate, *svadanta*, bunch of corn ears and sugarcane. The attributes in the hands of Bhakta-Gaṇapati are described as coconut, mango, banana, and pudding made with jaggery. He is of white-colour. Vīra Gaṇapati is described as of red -colour. The attributes of his hands are a *vetāla*, *śakti*,

131. *Kriyā-kramadhyōti*, p. 10.

132. *Ibid.*, p. 10.

133. *Ibid.*, p. 10.

134. *Ibid.*, pp. 10-11.

135. *Ibid.*, p. 11.

136. *Ibid.*, p. 11.

137. *Ibid.*, p. 11.

138. *Ibid.*, p. 12.

139. *Śrī Tattvanidhi* III. 70-101.



*śara*, *dhanuṣa*, *cakra*, *khadga*, *khaṭvāṅga* (post with human skull), club, hammer, *gadā*, *aṅkuśa* and *nāga-pāśa* (serpentine-noose). *Śrī-Tattvanidhi* describes Śakti-Gaṇeśa as of the vermillion-red colour. He is seated embracing his Śakti at her waist and being embraced by his Śakti who is green-coloured. He holds *pāśa* and *aṅkuśa* and shows *abhaya-mudrā* with his hands. The attributes of Dvija-Gaṇapati are *pustaka*, *akṣamālā*, *kamaṇḍalu* and *daṇḍa*. He also wears all the ornaments.

Siddha-Gaṇapati is described by this text as of yellow colour. The attributes in his hands are ripe-mango, bunch of flowers, sugarcane, axe and sweets made of sesame. Uchchiṣṭa-Gaṇapati is described blue-coloured. He holds in his hands, dark-blue lotus, promegranate, *vīṇā*, ears of rice and *akṣamālā*. It is also described that he may be full of desire and may be engaged in the sexual activities with his female counterpart. Vighna-Gaṇapati is described as golden-coloured and wearing all the ornaments. The attributes in his hands are *śaṅkha*, sugarcane, *dhanuṣa*, flowers, *kuṭhāra*, *pāśa*, *cakra*, *svadanta*, *aṅkuśa*, bunch of tender leaves and *darbha* grass. Kṣipra-Gaṇapati is red-coloured and holds *danta*, wish fulfilling creeper, *pāśa*, vase full of jewels and goad in his hands. This text describes Heramba-Gaṇapati who has five elephant-faces and is seated on a lion. His two hands show *abhaya* and *varada-mudrās*. The attributes in other hands are *pāśa*, *danta*, *akṣamālā*, *aṅkuśa*, *paraśu*, *mudgara*, *modaka* and fruits. The Lakṣmī-Gaṇapati is fair complexioned. He holds in his hands a *śuka*, *bījapūraka*, vase full of jewels, *aṅkuśa*, *pāśa*, wishfulfilling creeper, sword and nectar. He is served by two blue-lotus bearing maidens on both sides.

This text describes Mahā-Gaṇapati as elephant-faced and wearing the moon on his forehead. He is seated, embracing his lotus bearing consort. He holds in his hands *bījapūraka*, sugarcane, *dhanuṣa*, *cakra*, lotus, *pāśa*, *utpala*, ear of paddy corn, *svadanta* and a pot full of jewels. The *dhyāna* of Vijaya Gaṇeśa describes him as carrying *pāśa*, *aṅkuśa*, *svadanta* and the mango in his hands. He is red-coloured and is seated on a rat. Nṛtta-Gaṇapati is described as red coloured. The attributes in his hands are *pāśa*, *aṅkuśa*, *apūpa*, *kuṭhāra*, *danta* and divine rings adorn his fingers. His hands sway in dance. In his one hand is a tusk. He glows with his golden-hued belly. The Ūrdhva-Gaṇapati is golden-coloured and is embracing his green coloured *devī*. He holds in his hands *kalhāra* (a flower), corn ears, lotus, sugarcane, *dhanuṣa*, *śara*, *danta*, tender grass sprout and *gadā*. His body shines like gold and he lifts his hands to embrace the green-complexioned *devī*.

The Ekākṣara-Gaṇapati is described as red-coloured and wearing red clothes. He is three-eyed, pot-bellied; his hands and feet are short and he wears a moon on his forehead. He holds a *bījapūraka*, *pāśa*, *aṅkuśa*, and *danta* in his hands. He is seated on a lotus seat. He is elephant-faced and wears serpents as ornaments. The other attributes in his hands are *aṅkuśa* and a flower. The Vara-Gaṇapati is also red-coloured, three-eyed and wears the moon on his head. The attributes in his hands are *pāśa*, *aṅkuśa*, *svadanta* and human



skull full of honey. He is seated with his consort Puṣṭi, who holds lotus and flag in her hands.

The Tryakśara-Gaṇapati is described as elephant-faced and golden-coloured. His ears are described adorned with *cāmara* (fly whisk) like ornaments. The four armed god holds *svadanta* and mango in his right hands. He holds *pāśa* and *aṅkuśa* with boon in his left hands. The Kṣipra-Prasāda Gaṇapati *dhyāna* describes him as red-coloured, three-eyed, elephant-bodied, pot-bellied and wearing serpentine ornaments. He is described seated on a lotus seat and wearing moon on his forehead. He holds in his hands *pāśa*, *aṅkuśa*, *kalpalatā*, *svadanta* and *bījapūraka*.

Śrī-Tattvanidhi describes Hārīdra-Gaṇapati as yellow-coloured and four-armed. The attributes in his hands are *pāśa*, *aṅkuśa*, *modaka* and *danta*. The Ekadanta-Gaṇapati is described in this text is black-coloured and large-bellied. The attributes in his hands are *kuṭhara*, sugarcane, *akṣamālā*, *modaka* and *danta*. The Sṛṣṭi-Gaṇapati is described seated on a rat and the attributes in his hands are *pāśa*, *aṅkuśa*, *svadanta* and mango fruit. The red-coloured Uddaṇḍa-Gaṇapati is described seated with his fair-complexioned *devī*. Both are described embracing each other. The attributes in his hands are *kalhāra* (white lily flower), *padma*, *bījapūraka*, *gadā*, *danta*, *śara*, sugarcane, pot of jewels, *pāśa*, ears of corn and flower. The Rṇamocak-Gaṇapati is described as white-coloured. He holds *pāśa*, *aṅkuśa*, *danta* and pomegranate in his hands. The Dhunḍhi-Gaṇapati *dhyāna* describes him as red-coloured and carrying *akṣamālā*, *paraśu*, pot of jewels, and *svadanta* in his hands. The text describes Dvimukha-Gaṇapati holding in his hands, *svadanta*, *pāśa*, *aṅkuśa*, and a pot of jewels. He wears a jewelled *kirīṭa-mukuṭa* and has two faces. This text also describes Trimukha-Gaṇapati. He has three elephant faces. His ears are big and his colour is sun gold. He holds in his right hands *aṅkuśa*, *akṣamālā*, and shows *varada-mudrā*. His left hands hold a pot full of nectar, *pāśa* and shows *abhaya-mudrā*. The Simha-Gaṇapati is described as holding in his right hands *vīṇā*, wish fulfilling creeper and depicts *varada-mudrā*. He holds in his left hands pot of jewels, bunch of flowers, and depicts *abhaya-mudrā*. He is lion-faced and his trunk is as fair as the conch. The Yoga-Gaṇapati is described as seated in *yogāsana*. The attributes in his hands are *pāśa*, sugarcane and *yoga-daṇḍa*.

The Durga-Gaṇapati is described by this text as golden-coloured and eight-armed. The attributes in his hands are *aṅkuśa*, *śara*, *akṣamālā* and *danta* in the right hands; and *pāśa*, *dhanuṣa*, creeper and pomegranate in the left hands. Śrī-Tattvanidhi describes Saṅkaṣṭaharaṇa-Gaṇapati as glowing like the rising sun and a lotus bearing *devī*, bedecked with ornaments, sitting in his lap. The attributes in his hands are an *aṅkuśa* and *varada-mudrā* in the right hands. He holds a *pāśa* and a *pāyasa-pātra* (bowl full of pudding made with milk and rice) in his left hands. He is described as of blue colour and is seated on a *padmāsana*.





## Chapter - III

## Gaṇeśa in Brahmanical Art

The appearance of the earliest image of Gaṇeśa is of critical importance, and needs an exploration. In the British Museum there is a silver drachm of Hermaeus, an Indo Greek king of about 50 B.C. (Fig. 1), on which an elephant-headed looking figure can be seen. A.K. Narain<sup>1</sup> thinks it a representation of Gaṇeśa or its prototype. According to his description its trunk is turned towards left and the tusks are not visible. The attributes in hands are, a "sceptre palm" (?) in the left, and the right hand is shown in *abhaya-mudrā*. M.K. Dhavalikar<sup>2</sup> agrees with Narain and accepts it as a clear representation of Gaṇeśa. However Joe Cribb<sup>3</sup> of the British Museum does not agree with Narain. In his opinion this figure is of a deity Zeus-Mithra. B.N. Mukherjee<sup>4</sup> opines that the figure on the coin is not of Gaṇeśa but it is of the deity Zeus-Mithra; and the extension of the drapery is mistaken as a trunk.

A.K. Coomaraswamy<sup>5</sup> considers a garland bearing Yakṣa (*Gaṇa*) with an elephant's head as Gaṇeśa. This fragment of late second century A.D. comes from a railing of Amaravati, Andhra Pradesh (Fig.2). At present it is in the Madras Museum. However this elephant-faced figure lacks trunk and tusk. C.Sivaramamurti<sup>6</sup> also agrees with Coomaraswamy.

In Ceylon on the Kaṇṭaka Cetiṅga *stupa* near Mihintale,<sup>7</sup> there is a frieze of *gaṇas* in the style of those at Amaravati. One of these *gaṇas* has the face of an elephant, with

1. A.K. Narain, "On the Earliest Gaṇeśa", In Leelananda Prematilleke and others, Ed., *Senart Paranavitana Commemoration Volume*, Leiden, 1978, p.142.
2. M.K. Dhavalikar, "Origin of Gaṇeśa", *Annals of the Bhandarkar Oriental Research Institute*, Vol. LXXI, 1990, p.15.
3. Joe Cribb, "The Earliest Gaṇeśa : A Case of Mistaken Identity", *Numismatic Digest*, Vol. VI, 1982, pp.30-32.
4. I discussed about this coin with Prof. B.N. Mukherjee during his visit to Varanasi in April 1992. Prof. Mukherjee informed me that he had seen this coin in the British Museum and expressed his opinion as stated above.
5. A.K. Coomaraswamy, *Yakṣas*, pt. I., New Delhi, 1971, p.7, pl.23. Reprint.
6. C. Sivaramamurti, "Amaravati Sculptures in the Madras Government Museum", *Bulletin of the Madras Governemnt Museum*, New Series, General Section, Vol. IV, p.158, pl.XV, fig.2.
7. Alice Getty, *Gaṇeśa*, New Delhi, 1971, p.25, pl. 22(C).



trunk and tusk. Paranavitane thinks that this image may be a prototype of Gaṇeśa and assigns it to a somewhat later period. Getty considers it to be of the first or second century A.D.

While describing the above two fragments, it is very much relevant to mention a fragmentary Mathura relief of the Kushāṇa period (Mathura Museum No. 2335) showing three horizontal bands of carving. Its bottom frieze shows only partly preserved five elephant-headed figures. P.K. Agrawala<sup>8</sup> says that it is not certain whether these elephant-faced figures represent Vināyakas or merely *gaja-sīrṣa* Yakṣas. However, central figure's proboscis is turned to the proper left; a feature which indicates a specific trait in the iconography of Gaṇeśa.

The excavation at Ter, Osmanabad district of Maharashtra<sup>9</sup> yielded in the Sātvāhana level small terracotta and kaoline images of Gaṇeśa (Fig. 3). These seated images are two-armed, elephant-eared, trunk turned towards left with *śirastrāka*. These can be assigned to second century A.D. It may be noted that the *Gāthāsaptasatī*<sup>10</sup> of Hāla, the Sātvāhana king, contains an invocation to Gaṇapati and also refers to the image of this god.

A terracotta image of Gaṇeśa was found in the excavation at Veerapuram, district Kurnool, Andhra Pradesh<sup>11</sup> in the levels of period III, which is assigned to circa 50 B.C. to 300 A.D. (Fig.4). This period is confirmed by Sātvāhana coins found there. Hence this Gaṇeśa image can certainly be assigned to pre 300 A.D. The legs of this elephant-headed figure are broken but probably it was a seated figure. Its head dress is also mutilated. The trunk is upturned towards the left. The sacred-thread of the god appears to be a *nāga-yajñopavīta*. This pot-bellied Yakṣa like figure is undoubtedly that of Gaṇeśa.

The terracotta figure of Gaṇeśa from Akra, N.W.F.P. (now in Pakistan) is assigned by Getty<sup>12</sup> to fifth century A.D. but Dhavalikar<sup>13</sup> opines that it is of pre 300 A.D. as the site has yielded a number of pre-Gupta antiquities of the second century A.D. The figure shows Gaṇeśa in the dancing pose.

8. P.K. Agrawala, "Some Varanasi Images of Gaṇapati and their Iconographic problems", *Artibus Asiae*, Vol. XXXIX, No. 2, 1978, p.139, fig.1.
9. Sadashiv Gorakshkar, "Ter, Kolhapur, and the Yavanas", In *Dawn of Civilization in Maharashtra*, Bombay, 1975, p.28, fig. 63, last row.
10. Radhagovinda Basak, Ed., *The Prakrit Gāthā-Sapta Śatī*, Calcutta, 1971, IV, 72.
11. T.V.G. Sastri and others, *Veerapuram : A type site for Cultural Study in the Krishna Valley*, Hyderabad, 1984, p. 25, pl. IX-B.
12. Alice Getty, *Gaṇeśa*, New Delhi, 1971, p.26.
13. M.K. Dhavalikar, "Gaṇeśa : Myth and Reality", In Robert L. Brown, Ed., *Ganesh : Studies of an Asian God*, New York, 1991, p.52.



A Gaṇeśa plaque of Kushāṇa period is also found from Khairadih, Uttar Pradesh.<sup>14</sup> This plaque is broken at the top. Gaṇeśa is depicted seated and his trunk is touching his left hand while the right hand rests on the knee.

There are at least forty images of Gaṇeśa in the Mathura Museum of which three are assigned to the Kushāṇa period between first to third century A.D.<sup>15</sup> One of these images (Mathura Museum No. 758) is of red sand stone and of standing Gaṇeśa (Fig.5) The image was found in the river Yamunā near some Ghāt in Mathura itself. Its lower portion from the knees is lost. The two-armed Gaṇeśa holds the *modaka-pātra* in the left hand and the right hand is broken. The trunk is turned towards left and is touching the *modakas*. The right tusk is visible. He is pot-bellied and wearing a *nāga-bandha* like the *yajñopavīta*. The image is naked with the genetic organ prominently indicated.

The other two images (Mathura Museum Nos. 792 and 964) of the same period are almost similar in appearance but these are seated images.

A stone image of standing Gaṇeśa reported to be found from Fatehgarh district of Uttar Pradesh is believed to have come originally from Saṅkisā Mound.<sup>16</sup> Its stone is spotted red peculiar to Mathura. It is a very disproportionate image. The ears are large and the head is bare. The arms are long and the nude torso looks short. It looks dwarfish with stumpy legs. In the right hand he is holding a tusk or a pointed object while in the left he holds a *modaka-pātra* on which his trunk is applied. Getty<sup>17</sup> considers this to be the most ancient representation of the god in stone discovered as yet, although she does not date it before the fifth century A.D. This is an example of crude workmanship suggesting perhaps, an early attempt of carving Gaṇeśa. Since the material and the style of the image is similar to the other images of Mathura, it may reasonably be assigned to late second or early third century A.D.<sup>18</sup>

Another stone image of standing Gaṇeśa from Uttar Pradesh<sup>19</sup> also has a number of characteristics similar to those of the images discussed above. A protrusion on the forehead is a special feature of this image. Another figure is carved on the back of this

14. Vidula Jayaswal, *Kushana Clay Art of Ganga Plains: A case study of Human Forms from Khairadih*, Delhi, 1991, p.95, pl. XXXII, 87.

15. D.B. Diskalkar, "Some Brahmanical Sculptures in the Mathura Museum", *The Journal of the U.P. Historical Society*, Vol. V, Part I, January 1932, pp. 45-47.

16. Alice Getty, *Gaṇeśa*, Delhi, 1971, p.26, pl. 2a.

17. *Ibid.*, p. 26.

18. M.K. Dhavalikar, "Gaṇeśa : Myth and Reality", In Robert L. Brown, Ed., *Ganesh: Studies of an Asian God*, New York, 1991, p.51.

19. Stella Kramrisch, *Manifestations of Shiva*, Philadelphia, 1981, p.75, pl.61.



image. Such addorsed images are characteristic feature of the Kushāṇa age<sup>20</sup>. This image can also be dated to be of Kushāṇa period.<sup>21</sup>

Here it will not be out of place to mention two Gaṇeśa images from Afganistan. Although these images are of circa fourth-fifth century A.D., one of these images bears an inscription which makes its dating easy. One of these images was discovered at Gardez and was brought to Kabul, where it is now worshipped by the Hindu residents of Dargāh Pīr Rattan Nāth near the Pāmīr Cinema. An inscription on its pedestal records that this great and beautiful image of Mahāvināyaka was consecrated by the renowned Shahi King Khingala, who on the basis of numismatic evidence can be said to have ruled in the fifth century A.D.<sup>22</sup>

The second of these images was reported from Sakar Dhar (Shaṅker Dhārā), about sixteen kilometers north of Kabul. The image has slender limbs and its belly is also not very bulging. Its chest is muscular. Stylistically, this image resembles the early Gupta sculptures and can be ascribed to early fourth century A.D.<sup>23</sup>.

The earliest images of Gaṇeśa (barring Afghanistan images) discussed above may be assigned to the Kushāṇa period or earlier, and these are in terracotta or in stone, except the solitary but disputed coin of Heramaeus.

Since a large number of Gaṇeśa images of various types are available, it will be convenient to group these images for the purpose of study into the following categories:

- i. Seated images
- ii. Standing images
- iii. Dancing images
- iv. Śakti Gaṇeśa
- v. Vināyakī : The Female Gaṇeśa
- vi. Gaṇeśa in association with other deities:
  - a) Śiva, Pārvatī and Kārttikeya;
  - b) Saptamātrkāś;
  - c) Navagrahas;
  - d) Pañcāyatana;
  - e) Devapaṭṭa;
  - f) Sūrya, Brahmā, Viṣṇu, Kubera, Gajalakṣmī, Manasā, Varāha, Mahiṣāsura-mardīnī, Naraśimha; etc.

20. John M. Rosenfield, *The Dynastic Arts of the Kushanas*, Berkley and Los Angeles, 1967, fig. 21.

21. M.K. Dhavalikar, "Gaṇeśa : Myth and Reality", In Robert L. Brown, Ed., *Ganesh: Studies of an Asian God*, New York, 1991, p.51.

22. *Ibid.*, p. 50.

23. *Ibid.*, p. 50.



### I. SEATED IMAGES

The earliest images of seated Gaṇeśa are in terracotta and also in stone. The terracotta images are from Ter (Maharashtra), Veerapuram (Andhra Pradesh) and Khairadih (Uttar Pradesh). These images have been already discussed above. The earliest images in stone are from Mathura in Uttar Pradesh and belong to Kushāṇa period. These have also been discussed above. As observed the common features of these earliest seated images from Mathura are two-armed, uni-tusked, pot-bellied, the trunk turned towards left, the *modaka-pātra* and *nāga-yajñopavīta*.

The images of seated Gaṇeśa are discussed below in some detail according to the regions of their provenance :

#### UTTAR PRADESH

The Mathura Museum contains many images of Gaṇeśa. The first image to be mentioned here is recovered from the Well Shah-Qazi<sup>24</sup> at Isapur village of Mathura. The lower part of this red sandstone image of circa fifth century A.D. is broken. The two armed pot-bellied, *śurpakarṇa* and *ekadanta*, seated Gaṇeśa has a *modaka* in his left hand. The attribute in the right hand is not recognizable. He has worn a *nāga-yajñopavīta* and *keyūras*. His proboscis is turned to the left and touches the *modaka*. Another image from the same place (Mathura Museum No. 15-1180) belongs to circa fifth century A.D. It has four hands (Fig.6). Here Gaṇeśa is seated in *ardhaparyāṅkāsana*. He holds an *akṣamālā* with *abhaya* in his lower right hand and a lotus bud in the upper right hand. The attribute of the upper left hand is *paraśu* and a *modaka-pātra* in the lower left hand.

Two other four-armed and seated figures also of circa fifth century A.D. from Mathura (Mathura Museum No. 15.832.Fig 7 & 15.855) are from Jaisinghpura. Both these images look similar in their sitting posture, ornamentation and the curve of the trunk. In both the images only right tusk is depicted. The attributes in their hands differ. The attributes held by the first image are: an indistinct object in lower right hand, a sugarcane or an *aṅkuśa* in the upper right hand, a *danta* in the upper left hand and a *modaka-pātra* is held in the lower left hand. The attributes in the hands of the second image are : lower right mutilated, *padma* in the upper right, *kuthāra* in the upper left and a *modaka-pātra* is in the lower left hand.

Another fifth century A.D. figure comes from Sarnath area.<sup>25</sup> This two-armed Gaṇeśa is seated on a lotus cushion in a relaxed posture on the top of a column. The sacred-thread is clearly depicted. In his right hand he holds *svadanta* and a *modaka-pātra* is kept in the left hand on which his trunk is applied.

24. Arundhati Banerji, "Iconology of two-armed Gaṇeśa", *Roop-Lekha*, Vol. LV, No.1 & 2, Jan. 1984, p.25, pl.I.

25. Pratapaditya Pal, *Indian Sculptures : A Catalogue of the Los Angeles County Museum of Art Collection*, California, 1986, Vol. I, p.251, pl. S 127 b.



From the above discussed images of circa fifth century A.D., one point is clear that these images are shown with two or four hands and are less ornamented. In all these images the trunk is turned towards left just from the root. Belly is also not very bulging. These images wear a lotus head dress.

A terracotta plaque from Bhitargaon, district Kanpur of sixth century A.D. is now preserved in the State Museum, Lucknow (No. S 2026). In this representation the four-armed Gaṇeśa (Fig. 8) is in the attitude of running as if he is trying to escape from an attacker. The lower right hand of Gaṇeśa is in the attitude of protection and the upper right is warding off the attacker. He holds a *mūlaka* in his upper left hand and a *modaka-pātra* in the lower left hand. His trunk is turned towards left. The attacking figure is identified as Kārttikeya.<sup>26</sup>

A four-armed seated Gaṇeśa is depicted on the south *jaṅghā rathikābimba* (medallion) of Dasāvatāra temple at Deogarh, district Lalitpur. This image can be of circa sixth-seventh century A.D. The elephant-faced, *śūrpakarna* and uni-tusked Gaṇeśa is seated in *lalitāsana*. He holds *danta* in his lower right hand, *akṣamālā* in the upper right, *paraśu* in the upper left and a *modaka-pātra* in the lower left over which his trunk is applied. Devotees are flanking Gaṇeśa on both sides and a devotee on the left side is carrying a basket of offerings on his head. The attributes held by this image very much correspond with the description given in the *Bhaviṣya Purāṇa*<sup>27</sup> and also the description given in the *Viṣṇudharmottara Purāṇa* except the attribute *danta*.

A two-armed image of circa sixth century A.D. (Fig. 9) from Deogarh is housed in the Deogarh Site Museum. Gaṇeśa is shown seated on the cushion and the lower portion of his belly touches the cushion. His ears are conical with lotus buds on them. The right tusk is clearly depicted. He wears a chain with tiara around his head, a *nāga-yajñopavīta*, *keyūras* and a beaded necklace. In his right hand he holds a *mūlaka*. He holds a single *modaka* in his left hand near which the curved tip of his proboscis is placed. A dwarfish human figure is visible near the god's left knee. This image corresponds to some extent with the description given in the *Bṛhatsaṃhitā*,<sup>28</sup> the main difference is the attribute *modaka* in place of *kuṭhāra*.

A four-armed figure<sup>29</sup> in a terracotta relief tile which belongs to Uttar Pradesh is housed in the Kimbell Art Museum, Fortworth. This relief shows the seated god wearing ornaments and a *nāga-yajñopavīta*. His ears are conical and the attributes in hands are not recognizable. The plaque is broken from the left thigh of the god. The special feature of this image is an aureole behind the god and flying celestials at the top of the slab in both the corners.

26. S.D. Trivedi, *Masterpieces in the State Museum, Lucknow*, Lucknow, 1989, p.68.

27. *Bhaviṣya Purāṇa*, Brahma Parva 29.3-6; *Viṣṇudharmottara Purāṇa* 3.71.13-16.

28. *Bṛhatsaṃhitā* 58.58.

29. Amy G. Poster, *From Indian Earth, 4,000 years of Terracotta Art*, New York, 1986, pp. 172-173.



In the sixth century there are both two-armed and four-armed images, but ornamentation has increased and a dwarfish figure by the god's side and the flying celestials at the top are also added in these images.

Three stone figures of seated Gaṇeśa belonging to circa seventh century A.D., originally from Shahabad in district Hardoi, deserve special mention. These are housed in the Allahabad Museum in Dr. Jagdish Gupta collection. These figures are carved on rectangular slabs. The main speciality of these images is that features and ornaments etc. are not carved deeply but it seems that only outlines of these are made with some sharp instrument. These representations are two-armed, the trunk is short in length and turned towards left just from the root. The face of one of the figures is equal in length of its torso.

Another image from Shahabad belonging to the same period and also of the same collection of the Allahabad Museum depicts Gaṇeśa differently from the above three. The features of this image are depicted clearly. Gaṇeśa's ears are like a winnowing basket and both his tusks are visible. He is wearing a *dhotī*. His trunk at once turned towards left is hanging on the *modaka-pātra* kept in his left hand. The right hand is broken.

A beautiful image of circa seventh century A.D. from Śiva temple, Lakhmandal, district Mussorie, represents a four-armed Gaṇeśa seated in *mahārājālīlāsana*. He carries an *akṣamālā* in the lower right hand while the attribute of the upper right hand is missing. The upper left hand holds a *kūṭhāra* and the lower left a *modaka-pātra*. The curve of the trunk is different from the previously described images and he is trying to pick up a *modaka* in the tip of his trunk. He is also shown wearing a *yajñopavīta*. If the broken hand might be carrying a *śūla* then the attributes of this image would coorespond with the description given in the *Viṣṇudharmottara Purāṇa*.<sup>30</sup>

Another image belonging to the same period comes from Kannauj, district Farrukhabad. (Fig.10) It is now preserved in the Kannauj Archaeological Museum (No. 79/272). The speciality of this image is that its trunk is turned towards right and its tip is depicted very sharp. A male figure is shown standing towards right on whose head the deity's lower right hand is resting; the upper right hand is broken. The image is four-armed and the attribute in upper left hand is a *mūlaka* with leaves and a *modaka-pātra* in the lower left hand. There is also an aureole behind him.

A two-armed seated image<sup>31</sup> of Gaṇeśa which can be assigned to circa eighth century A.D. is from Jageshwar, district Almora. In this representation the deity is seated in *lalitāsana* on a pedestal. His crown is studded with moon and he wears a

30. *Viṣṇudharmottara Purāṇa*, 3.71.13-16.

31. Sheo Bahadur Singh, "Vināyaka-Gaṇapati and His Icons in Uttar Pradesh", *Roop-Lekha*, Vol. XLI, Nos. 1 & 2, p. 88, fig. 1.



necklace, bracelets and a *nāga-yajñopavīta*. He is uni-tusked and a halo is also provided on the back. He holds a *mūlaka* in his right hand and a *modaka-pātra* in the left on which the tip of the trunk is applied.

The State Museum, Lucknow has a sculpture (No. 56.286) of circa eighth century A.D. which deserves mention here. It is the upper part of a Gaṇeśa's image with his trunk turned to the left. All the hands are broken except the normal left hand which seems to be resting on his belly. The three-eyed god looks very serene. He is wearing a chain over his forehead which has a *kīrttimukha* in the centre. His *yajñopavīta* is also made with beads and the necklace is of special interest. The pendants are clearly visible in his necklace which are like human skulls and some of them resemble the nails of a lion.<sup>32</sup>

A slab showing five fold representation of Gaṇeśa assigned to circa eighth century A.D. from Varanasi is special of its kind.<sup>33</sup> In this slab there are five elephant-headed figures of which four are of Gaṇeśa, seated in *lalitāsana*. But the figure second from our right is an elephant shown standing, facing to the front. All the Gaṇeśa figures have their trunks turned towards the left but the trunk of the elephant is hanging straight with the curve at the tip towards right. The Gaṇeśa figures are pot-bellied wearing *yajñopavīta* and each holding a *modaka-pātra* in his left hand on which his trunk is applied. The attribute in the right hand can not be recognised because the details are quite defaced. Same type of slab is also found on a miniature shrine in Varanasi at the same location which can be assigned to circa ninth-tenth century A.D. In this slab the first figure from our right is of an elephant.

A four-armed figure of seated Gaṇeśa probably of the same period as above, preserved in the Bharat Kala Bhawan, Varanasi (No. 329) also belongs to Varanasi (Fig.11). This lightly ornamented god is wearing a *nāga-yajñopavīta*. His ears are adorned with *cāmaras* and the proboscis is turned towards left. Its lower right and left hands are mutilated; and he holds a mutilated *paraśu* and a *padma* in his upper right and left hands respectively.

The image of the four-armed seated Gaṇeśa belonging to circa ninth century A.D. from Uttar Pradesh is preserved in the State Museum, Lucknow (No. 66.224). (Fig.12) The deity is seated in *lalitāsana* on an ornamented cushion. His right foot is also resting on a separate cushion. All the four hands are broken. His ears are conch-shaped and the trunk is hanging straight. He has worn a *mukuṭa*, *yajñopavīta* and the *nāga-keyūras*. He is attended by the mutilated dwarfish figures on both sides. Vidyādhara couples with garlands in their hands are depicted in the upper portion of the back slab.

32. N.P. Joshi, *Brahmanical Sculptures in the State Museum Lucknow*, Lucknow, 1989, part 2, vol. 2, p. 74.

33. P.K. Agrawala, "Some Varanasi Images of Gaṇapati and their Iconographic Problem.", *Artibus Asiaticis*, Vol. XXXIX, No. 2, 1978, p. 139.



An image of seated Gaṇeśa belonging to circa tenth century from Dudhai, district Lalitpur is housed in the Rani Laxmi Bai Palace Collection, Jhansi (No. 11). The open tip of the trunk is trying to pick up a pomegranate or a single piece of *modaka* which is kept in his lower left hand. The right tusk is clearly visible. The attributes in his hands are a *kuṭhāra* in the lower right, *svadanta* in the upper right, *aṅkuśa* (?) in the upper left and a pomegranate or a single *modaka* in the lower left. An image (Mathura Museum No. 18.1512) from Mahavan, district Mathura of the same period (Fig. 13) looks similar to the above image except the third eye in the forehead. The attribute in hands are, starting from lower right and ending at the lower left clockwise: *abhaya-mudrā*, *kuṭhāra*, *padma* and *modaka-pātra*. Both his tusks are depicted but the right one is big in size in comparison to the left one.

A tenth century image of Gaṇeśa in an architectural fragment from Siron Khurd, district Lalitpur<sup>34</sup> is preserved in the Jhansi Museum. Here the *gajavadana*, *ekadanta* and *śūrpakarṇa* Gaṇeśa is seated in *mahārajalīlāsana*. His lower right hand is in *abhaya-mudrā* and he carries an *aṅkuśa* in his upper right hand, a *danta* (?) and a *modaka-pātra* in upper and lower left hands respectively.

Two images of circa eleventh century from Chandpur, district Lalitpur are housed in the Rani Laxmi Bai Collection Jhansi (No. 3 and No. 12, Fig. 14). In both the images the four-armed Gaṇeśa is seated in *lalitāsana*. He has worn ornaments and both his tusks are depicted but the left one is half broken. The attributes in the hands of collection No. 3 are an *akṣamālā* in the lower right, a *paraśu* in the upper right, a *padma* in the upper left and a *modaka-pātra* in the lower left hand. In the collection No. 12 the deity carries an object like *aṅkuśa* in his upper left hand and all other attributes are similar as in the hands of the first one. The *vāhana* rat is depicted in both the images below his folded left leg.

A sculpture of circa twelfth century A.D. housed in the Allahabad Museum which belongs to Jasmot represents Gaṇeśa seated. He is adorned with ornaments and his trunk is turned towards left. The right tusk is visible. Attributes of all the four hands are mutilated. An image of the same period, Mathura Museum (No. 14.495) also represents four-armed seated Gaṇeśa. Its sitting posture is the same as of the above discussed image but the main difference in both these sculptures is that in the second image, the trunk is turned towards right.

The mould made two-armed images of seated Gaṇeśa in Sarnath Museum (No. 216,217) of circa twelfth century A.D. are very simple. The attribute in the left hand is a *modaka-pātra* on which his proboscis is applied, but the attribute of the right hand can not be recognised.

34. S.D. Trivedi, *Sculptures in the Jhansi Museum, Jhansi*, 1983, p.57, fig. 37.



The Bharat Kala Bhavan, Varanasi (No. 368.81), contains an image of four-armed Gaṇeśa seated in *mahārājājalāsana*. He is almost naked with only a small cloth between his thighs to cover his genital area. He holds a small *modaka-pātra* in his lower right hand, a *paraśu* in the upper right, a *padma* in the upper left and a manuscript in the lower left hand. Three things contribute to the speciality of this figure. First, he holds a manuscript, second his trunk which is smooth and thick at once turned to the right and then is placed on the *modaka-pātra* with a curl parallel to his right shoulder. Thirdly, instead of one rat, here two rats are depicted in the front portion of his seat. The rats are relishing the *modakas* placed in a bowl which has a stand. A protuberance is also depicted between his eyebrows which gives the impression of a third eye. It is an unique depiction of its kind and can be ascribed to the late medieval period.

Four stone images from Varanasi are worth mentioning here. Although these belong to late medieval period yet these are unique from artistic point of view. One image known as Pañca-Vināyaka (Fig. 15) is in the Viśvanātha Galī, Varanasi. It is a five-faced, four-armed seated image. The genital organ is prominently indicated. He has worn a *karāṇḍa-mukuṭa*. The attributes in hands are a *danta* in the lower right, *padma* in the upper right, a *nāga-pāśa* in the upper left and a *modaka-pātra* in the lower left hand. His normal middle trunk is hanging straight with its tip turned towards left. The two right sided trunks are turned towards right; and the two left sided trunks are turned towards left. The third eye is visible. The second image is known as Yakṣa-Vināyaka (Fig. 16). It is also in the Viśvanātha Galī. Here also Gaṇeśa is represented five-faced but in this image the extra heads are put below the ears on both sides parallel to the shoulders. The turn of the god's central proboscis is towards his right. The style of hands is unusual, the extra arms emerge from the elbow of the normal arms. His normal right hand rests on his right thigh with *varada-mudrā* and his normal left hand is at his left thigh with palm downward. In his extra right hand he holds an *aṅkuśa* and holds a *sarpa* in the extra left hand. Above all, the main speciality of this image is that on the normal right tusk, three elephant figures are carved. This depiction coincides with his name *daṁstrā-lagna dvipaghat* given in the *Gaṇeśa Purāṇa*.<sup>35</sup> His *vāhana* rat is also depicted near his left foot. Five-faced Gaṇeśa has been described in the texts also,<sup>36</sup> and is called Heramba Gaṇeśa. Another five-faced, four-armed image is at Piśacamacana and is under worship. Three middle trunks are hanging straight and two remaining trunks are curled near the mouth on both sides. A two-faced, four-armed image of Gaṇeśa seated in *yogāsana* is in a wall niche near Sūryanārāin temple, Sūrya kuṇḍ, Misirapokhara, Varanasi. The trunk of the left sided face is turned towards left and of the right sided face is turned towards right.

35. *Gaṇeśa Purāṇa*, Upāsana Khaṇḍa, 46.93.

36. *Skanda Purāṇa*, I.I. 11.5-11; *Rūpamaṇḍana* 5.16-17.



## BIHAR

Images of seated Gaṇeśa are found in Bihar also. An image belonging to circa seventh century A.D. was noticed on the way to Mundeśvarī temple in the district Rohtas of Bihar (Fig. 17). It is the figure of a four-armed Gaṇeśa seated in *lalitāsana*. His proboscis is very special due to wrinkles on it. The deity is wearing a necklace with pendants looking like fingers. A halo behind his head can also be seen. His lower right hand is mutilated and he holds an *akṣamālā* in his upper right hand, *svadanta* in upper left and a *modaka-pātra* in the lower left hand. He has also worn a *nāga-yajñopavīta* and *nāga-keyūras*.

A circa seventh century A.D. image from Deo Barnarak, district Shahabad depicts four armed Gaṇeśa seated in *ardhaparyāṅkāśana*. A lotus rosette adorns his head dress and armlets. He has also worn a beaded necklace and anklets. The notable features of this image are the turn of the trunk towards right and a *nāga-yogapaṭṭa* tied around the left knee whose knot can be noticed at the belly. He holds an indistinct object in his lower right hand, an *akṣamālā* in the upper right, a lotus bud in the upper left and a tumbler shaped bowl of *modakas* in the lower left hand which is kept at the left knee. A dwarf figure with offerings over his head can also be noticed in this sculpture. There is another image from Deo Barnarak which can be assigned to circa eighth century A.D. It depicts the four-armed Gaṇeśa seated on a *viśva-padma* in *mahārājālīlāsana*. He has worn a *kirīṭa-mukūṭa*, a *nāga-yajñopavīta*, *udarabandha*, necklace, bracelets, anklets and armlets on which a lotus is carved. He is *śūrpakarṇa* and most interestingly only his left tusk is depicted. The attributes in hands are an *akṣamālā* in the lower right, a *mūlaka* in upper right a *paraśu* in the upper left and a *modaka-pātra* in the lower left. His trunk is applied on the *modaka-pātra*. A halo in the back, depiction of his *vāhana* rat and a *kīrttimukha* below the god's seat are some of the notable features of this image.

A two-armed image of seated Gaṇeśa belonging to circa seventh century A.D. from Bihar is now housed in the Patna Museum (No. 4449). Here Gaṇeśa is depicted pot-bellied, *śūrpakarṇa*, *ekadanta* and has a third eye in the forehead. He has worn a *dhotī*, a beaded necklace and a *yajñopavīta* of *muktā*. His right palm is turned upward with folded fingers and there is a *modaka-pātra* in his left hand on which his trunk is applied. Only his right tusk is depicted which is not sharp but round in shape. The elephant skin is clearly visible on the trunk which originates from the forehead.

In the Patna Museum (No. 65) (Fig. 18) there is another image of Gaṇeśa from Bihar which can also be assigned to circa seventh century A.D. Here the two-armed Gaṇeśa is seated in *mahārājālīlāsana*. The left corner of the back slab is broken. The elephant-faced, uni-tusked, *śūrpakarṇa*, pot-bellied and stout-bodied Gaṇeśa is adorned with a third eye and with the moon at the bridge of his nose. He has worn a *dhotī*, armlets, anklets, necklace and also a *nāga-yajñopavīta*. He holds a *mūlaka* in his right hand and a



*modaka-pātra* in his left hand. Below his seat can be seen the offerings of fruits etc. There is another image of circa seventh century A.D. from Bihar housed in Patna Museum (No. 66). It is an image of four-armed Gaṇeśa seated at ease (Fig. 19). The top of the back slab is adorned with three lotus rosettes. The god has three-eyes and a *urṇa* in the centre of his forehead. He has worn a *nāga-yajñopavīta*. The attributes in his hands are a *mūlaka* in the lower right, an *akṣamālā* in upper right, a *paraśu* in the upper left and a *modaka-pātra* in the lower left hand. His face is big and large and comparatively the trunk is small. The trunk is turned towards left just from the root and its open tip can be seen on the *modaka-pātra*. The *modakas* are diamond shaped.

An ornate depiction of seated Gaṇeśa (Fig. 20) belonging to circa ninth century A.D. is preserved in the Nalanda Museum (No. 10791). This four-armed and three-eyed Gaṇeśa is carved on a round slab at the top of which mango leaves and fruits are clearly depicted. His ears are conch shaped. The deity is seated on an ornate seat and his right foot is resting on a small cushion. He has worn a *jaṭā-mukūṭa* and the veins of the ears are clearly visible. His necklace is decorated with pendants. As the slab is mutilated from sides so the attributes in hands are also missing. But a mutilated *paraśu* in the upper left hand and a mutilated *modaka-pātra* in the lower left hand can be noticed. His *vāhana* rat is carved on the pedestal. A flower is also carved on the seat. A very peculiar feature of this image is the snake-hood which can be seen near Gaṇeśa's left ear. This snake is used as a *yajñopavīta*. In other images the snake-hood and the tail are tied somewhere at the belly, while in this image it is untied and the hood can be noticed erect near his ear.

An image from the Nawadah Museum depicts a four-armed seated Gaṇeśa. His lower right hand is shown in *abhaya-mudrā*. He holds a *padma* in his upper right hand, an *aṅkuśa* in upper left and a *modaka-pātra* in the lower left hand on which his trunk is applied. This image can be of circa ninth-tenth century A.D.

The Nalanda Museum (No. 00123) has a bronze image of four-armed Gaṇeśa belonging to circa tenth century A.D. A well ornamented Gaṇeśa (Patna Museum No. arch. 21) belonging to the same period is carved on a rectangular slab. The attributes in his hands are an *akṣamālā* with *varada-mudrā* in the lower right, a *mūlaka* in the upper right, an *aṅkuśa* in the upper left and a *modaka-pātra* in the lower left hand.

Two images of four-armed seated Gaṇeśa belonging to the circa eleventh century A.D. show him less ornamented. These images are : one is housed in Patna Museum (No. arch 8380) and the other image is in the Viṣṇupada temple in Gaya. On the other hand two images of the same period belonging to Bihar depict Gaṇeśa well ornamented. Out of these two images, one image is in the National Museum, New Delhi (No. 60.1300). In this image (Fig. 21) the four-armed Gaṇeśa is shown wearing a *jaṭā-mukūṭa*, armlets, necklace and anklets. The wrinkles are very clear on his trunk. He holds an *akṣamālā* with *varada-mudrā* in his lower right hand, a *mūlaka* in the upper right, a *paraśu* in the



upper left and a *modaka-pātra* in the lower left hand. His mount rat is carved near his feet. The second image (Fig. 22) is in the Patna Museum (No. 10617). Here the four-armed Gaṇeśa is depicted without a bulging belly. He is *śūrpakarna* and has worn a beautiful *mukuta*. He is seated cross-legged on a *siṃhāsana*. His forehead is adorned with a crescent moon and the trunk is turned towards right and the right tusk is depicted. He has worn two *yajñopavītas*, one made of string and the other of a serpent. His both lower hands are mutilated and he holds a *paraśu* in his upper right hand and a *padma* in the upper left.

Again the trunk is turned towards right in a bronze image of circa twelfth century A.D. from Jaipurgarh, District Gaya. The rat is also carved. At present this image is in Gaya Museum (No. 76.19).

### BENGAL

A metal image of circa seventh-eighth century A.D. of a four-armed seated Gaṇeśa is from Rajbadidanga, District Murshidabad, West Bengal.<sup>37</sup> Gaṇeśa is seated in *mahārājājalāsana* on a rectangular pedestal. He has worn a *yajñopavīta*. He holds a *modaka* in his lower right hand and a sweet or a pot in his lower left hand. The attributes in his upper hands are a *triśūla* and a *mūlaka*. The trunk is exceptionally long and is touching the *modaka*. His *vāhana* rat is depicted below his right foot. A halo with floral motifs is carved in the back of the image.

A stone image of Gaṇeśa of circa eighth century A.D. originally belonging to Murshidabad is now housed in the Ashutosh Museum.<sup>38</sup> This image is similar to the image from Rajbadidanga, discussed above. The only notable difference is that here the trunk is turned towards left. In an image of circa seventh century A.D. from East Bengal<sup>39</sup> the trunk is turned towards right.

A four-armed Gaṇeśa is seated on a double petalled lotus seat. This image can be assigned to circa ninth-tenth century A.D. It is from Mangalkot, district Burdwan and is preserved in the University Museum, Burdwan. Gaṇeśa is shown wearing ornaments and an ornate *jaṭā-mukuta*. His lower right hand is broken, he holds a *kuṭhāra* in his upper right hand, an *aṅkuśa* in his upper left hand and a *modaka-pātra* in the lower left hand. His trunk is placed on the *modaka-pātra*. His *vāhana* rat is depicted below his left foot on the lotus seat. Another similar image of circa tenth century is from Bhitargarh, district Jalpaigudi. It is in the Akshaya Kumar Maitreya Museum, University of North Bengal.<sup>40</sup>

37. S.R. Das, "A Miniature Metal Image of Gaṇeśa", *Journal of the Asiatic Society*, Vol. XI, 1969, p.113, pl. I (a).

38. Krishna Biswas, "Gaṇapati Images of Bengal", *Journal of Ancient Indian History*, Vol. XII, 1978-1979, p.139.

39. Nihar Ranjan Ray and others, *Eastern Indian Bronzes*, New Delhi, Lalit Kala Akademi, p. 114, fig. 47.

40. P.K. Bhattacharyya, *Iconography of Sculptures*, Darjeeling, University of North Bengal, 1983, p.5, pl.1 (1).



A four-armed Gaṇeśa from Dhanuka housed in Dacca Museum,<sup>41</sup> carved in black stone, is seated on a lotus with one leg pendant. The attributes in his hands are an *akṣamālā* in the lower right, a *mūlaka* in the upper right, a trident with an axe attached in the upper left and sweets in the lower left. The trunk is turned towards left and his left tusk is visible. His vehicle rat can be seen below. This image can be ascribed to circa tenth century A.D.

A four-armed Gaṇeśa is carved on the west wall of the Paharpur temple facing south.<sup>42</sup> The attributes in his hands are an *akṣamālā* in the lower right, a bunch of leaves in the upper right, a *triśūla* in the upper left, and a snake in the lower left which also serves as his sacred-thread. The mouse is carved on the pedestal. The proboscis is turned towards right making a curve like 'U'. Holding of the *nāga-yajñopavīta* with the lower left hand is a unique feature of this image. This image can be assigned to circa tenth-eleventh century A.D. Another image belonging to the same period and from the same temple<sup>43</sup> carries different attributes, which are sweets in the lower right hand, a radish in the upper right, a bunch of lotuses in the upper left and the lower left hand is placed on the thigh. His forehead bears a third eye and a snake is used as *yogapaṭṭa*.

An inscribed image of Gaṇeśa belonging to circa mid tenth century A.D. is from Mandhuk, district Comilla (now in Bangladesh).<sup>44</sup> The *śūrpakarna*, pot-bellied and four-armed Gaṇeśa is seated on a double petalled lotus seat. He has worn a *nāga-yajñopavīta*, a necklace and a high head dress. The attributes in hands are an *akṣamālā* in the lower right, an *aṅkuśa* in the upper right, a *modaka-pātra* in the upper left and the lower left is resting on a *paraśu*. His trunk is turned towards left in 'U' shape. His *vāhana* rat and four devotees are carved on the pedestal. Vidyādhara are flying in the upper corners of the slab.

Another inscribed image is from Narayanpur, district Comilla, Bengal (presently Bangladesh).<sup>45</sup> The attributes in the hands of this image are an *akṣamālā* in the lower right, a radish with leaves in the upper right, a *paraśu* in the upper left and a *modaka-pātra* in the lower left hand. He has worn a *kirīṭa-mukūṭa*. The image can be assigned to circa late tenth century A.D.

A four-armed seated Gaṇeśa belonging to Pāla period is depicted putting *modakas* in his trunk with his upper left hand.<sup>46</sup> It is the very special feature of this image. This image can be assigned to circa tenth-eleventh century A.D.

41. N.K. Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, Dacca, 1929, p.145, pl. LV (b).

42. Krishna Biswas, "Gaṇapati Images of Bengal", *Journal of Ancient Indian History*, Vol.XII, 1978-1979, p.139, pl.1.

43. *Ibid.*, p. 139.

44. Susan L. Huntington, *The "Pala-Sena" Schools of Sculpture*, Leiden, 1984, p. 218, fig. 50.

45. *Ibid.*, p. 221, fig. 53.

46. Ganesha : *The Elephant-Headed God*, San Francisco, 1986, fig. no. 7.



In a metal image of Gaṇeśa, the attributes are the same as in the Narayanpur image discussed above. The tiger skin garment is the speciality of this image. This garment is according to the description given in the *Viṣṇudharmottara Purāṇa*<sup>47</sup>. This image is from Raikatpara, Jalpaigudi and at present it is in the Akshaya Kumar Maitreya Museum, University of North Bengal.<sup>48</sup> The image can be assigned to circa twelfth century A.D.

An Unique five-faced image of Gaṇeśa was found in the ruins of Rampal and now preserved at the Vaiṣṇava monastery at Munshiganj, Dacca<sup>49</sup>. The five-faced Gaṇeśa is seated on a roaring lion. The attributes in his ten hands, starting from the lower right, upto lower left clockwise are: first hand broken, *varada-mudrā*, *akṣamālā*, reed, *taṇka*, *danta*, not clear, *pāśa*, *abhaya-mudrā* and *modakas*. Six miniature figures of Gaṇeśa on the top section of *prabhāvalī* of the image form an interesting feature. This five-faced image of Gaṇeśa coincides with the description of Heramba-Gaṇeśa. This image coincides to some extent with the description of five-faced, ten-armed Gaṇeśa given in the *Śāradā tilaka-Tantra*<sup>50</sup>, the *Skanda Purāṇa*<sup>51</sup> and the *Rūpamaṇḍana*.<sup>52</sup>

### ASSAM

Gaṇeśa's images of a later period are found in Assam. There is a rock-cut image of Gaṇeśa from the huge rock of Urvaśī, near Gauhati<sup>53</sup>. This image can be assigned to circa eleventh century A.D. Here the four-armed Gaṇeśa is seated in *mahārājālīlāsana*. He holds an *akṣamālā* in his lower right hand, a *padma* in the upper right, a *paraśu* in the upper left and the lower left hand though broken but seems to have contained a *modaka-pātra* upon which his proboscis is placed. He has worn a *jaṭā-mukuṭa* and a *yajñopavīta*. The attributes of this image more or less conform with the description given in the *Bhaviṣya Purāṇa*<sup>54</sup>. Another rock-cut image at the same place is almost similar to the one described above.<sup>55</sup>

There is an image of four-armed seated Gaṇeśa in the Kāmākhyā hill temple.<sup>56</sup> The god has worn a *nāga-yajñopavīta*. The attributes in his hands are a *modaka* in the lower right, a *daṇḍa* in the upper right, a *padma* in the upper left and the lower left hand is holding a *nāga*. His trunk is turned towards right. The attribute *nāga* and the turn of the

47. *Viṣṇudharmottara Purāṇa* 3.71.13-16.

48. P.K. Bhattacharyya, *Iconography of Sculptures*, Darjeeling, 1983, pp.5-6, pl.X, fig. 20.

49. N.K. Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, Dacca, 1929, pp. 146-147, pl. LVI (b).

50. *Śāradātilaka-Tantra* 13.107.

51. *Skanda Purāṇa* I.I.11.5-11.

52. *Rūpamaṇḍana* 5.16-17.

53. Arun Bhattacharjee, *Icons and Sculptures of Early and Medieval Assam*, Delhi, 1978, p.41, fig.101.

54. *Bhaviṣya Purāṇa*, Brahma Parva 29.3-6.

55. Arun Bhattacharjee, *Icons and Sculptures of Early and Medieval Assam*, Delhi, 1978, p.42, fig. 102.

56. *Ibid.*, p. 42, fig. 103.



trunk towards right are the characteristic features of this image. This image can be assigned to circa eleventh or twelfth century A.D.

There is also an image of Gaṇeśa in the Siddheśvarī temple, Kāmākhyā hill.<sup>57</sup> His proboscis is turned towards right. The attributes in his hands are *modaka* in the lower right, a lotus stem in the upper right, a *paraśu* in the upper left, and an *akṣamālā* in the lower left. The circular hood like projection on the forehead which forms a part of the head dress, enhances its beauty. The image can also be assigned to the same period as the above one described.

A rock-cut image<sup>58</sup> below the Surkeśvara temple at Gauhati is a big one but now it is badly damaged. His upper right and the lower left hands are broken, and he is carrying an *akṣamālā* and a lotus stem in his surviving right and left hands respectively. This image may also be of circa twelfth century A.D.

A four-armed Gaṇeśa is carved on the left doorjamb of Da-Parbatia.<sup>59</sup> The deity is seated in *mahārājājalīlāsana* and his *vāhana* rat is shown below his seat. Gaṇeśa is carrying a *modaka* in his lower right hand, a *paraśu* in the upper right, a *triśūla* in the upper left and an *akṣamālā* in the lower left hand. This image can also be of circa eleventh-twelfth century. Again Gaṇeśa is shown seated in a niche in an image from Gastala.<sup>60</sup> He has worn a *yajñopavīta*. The attributes in the hands are not clear. This may also be of the same period as the above one. There is also an image of Gaṇeśa from Haleśvara Devālaya.<sup>61</sup> The image carved in a stone slab depicts Gaṇeśa seated in *mahārājājalīlāsana*. The image is a badly damaged one.

Different from the preceding image, Gaṇeśa is shown seated in *padmāsana* in an image of the Biswanāthghāt.<sup>62</sup> The attributes in his hands are an *akṣamālā* in his lower right, an *aṅkuśa* in the upper right, a lotus bud in the upper left, and stalked lotus bud and a *pāśa* in the lower left. A sweet ball is kept in the tip of the trunk which is hanging straight with a curve towards left. This image can also be of circa twelfth century A.D.

In the image from Hatimurah (Kaliabor)<sup>63</sup> the pot-bellied god is seated in *padmāsana*. The lower right hand of the deity is kept near his thigh, the upper right hand carries an *aṅkuśa*, the upper left hand holds a *paraśu* and a *modaka* is placed in the lower left hand. The trunk is hanging straight with a round curve at the end. Both his tusks are visible. His *vāhana* rat can be seen near his feet.

57. *Icons and Sculptures in Assam*, p. 42, fig. 104

58. *Ibid.*, p. 42, fig. 105.

59. Nishipada Deva Choudhury, *Historical Archaeology of Central Assam*, Delhi, 1985, p.218.

60. *Ibid.*, p. 218

61. *Ibid.*, p. 218

62. *Ibid.*, p. 218, fig. 118.

63. *Ibid.*, p. 218, fig. 119.



In an image from Vasundari Pahar <sup>64</sup> Gaṇeśa is shown seated in usual *mahārājālāsana*. He has worn ornaments and a sacred-thread. His ears are adorned with lotus buds. His right foot is placed on the back of his *vāhana* rat. The attributes in his hands are an *akṣamālā* in the lower right, an *aṅkuśa* in the upper right, a lotus bud in the upper left and a *modaka* in the lower left. The tip of his trunk is applied on the *modaka* to pick it up. Both his tusks are visible. The image may be of circa eleventh-twelfth century A.D.

A three meter high rock-cut image is noticed at Bahapahar (Mayang), <sup>65</sup> which is the biggest so far known from central Assam. Two more images of seated Gaṇeśa have been noticed from Assam. One is from Gaṇeśa Pahar <sup>66</sup> (Sonarker) and the second is from Vasundhari Pahar. <sup>67</sup>

### TRIPURA

An unusual image of Gaṇeśa was found in the Tripura State. <sup>68</sup> It is a colossal image of Gaṇeśa which can be assigned to eleventh-twelfth century A.D. It is a group of sculptures carved in the perpendicular rock of the Unakoti hill, where a celebrated Śaiva sanctuary drew followers of Śiva in the eighth and ninth centuries. At the extreme left of the group is a seated, four-armed figure of Gaṇeśa. He is being attended by two standing elephant-headed figures who have four tusks and six arms. The attributes in their hands are a wheel, a drum, and a bell etc. Their ears are adorned with lotus buds. Gaṇeśa is represented wearing a serpent girdle which holds his *dhotī* at the proper place. Unfortunately this colossal image of Gaṇeśa is too defaced to identify the attributes in his four hands.

### ORISSA

Images of seated Gaṇeśa are found in a large number in Orissa. A circa seventh century A.D. four-armed image of Gaṇeśa is in the Orissa State Museum, Bhubaneswar (No. AY-42). Gaṇeśa is seated in *ardhaparyāṅkāsana* looking towards left and his trunk is turned towards right. He holds a *modaka* in the tip of his trunk. Right tusk is depicted. He has worn a *karaṇḍa-mukuṭa*, armlets, necklace, bracelets and anklets. He is shown with a sacred-thread. He holds a *mūlaka* in his lower right hand, an *akṣamālā* in his upper right hand, a *kuṭhāra* in the upper left and a *modaka-pātra* in the lower left hand. A halo can also be seen behind his head. In the upper right corner of the slab a lotus is carved. His *vāhana* rat and a jack fruit are carved in the lower right and left corners respectively. The carving of the rat and jack fruit in the back slab is a rare example of its kind.

64. *Historical Archaeology of Central Assam*, p. 219, fig. 122.

65. *Ibid.*, p. 219.

66. *Ibid.*, p. 219, fig. 120.

67. *Ibid.*, p. 219, fig. 121.

68. *Annual Report of the Archaeological Survey of India, 1921-22*, p.87, pl. XXX(a).



An image of four-armed seated Gaṇeśa from Orissa belonging to circa mid seventh century is presently housed in the Orissa State Museum (No. AY-41) (Fig.23). The god is shown seated in *ardhaparyāṅkāśana* with his proboscis turned to the left, which is curled up near the mouth for placing a *modaka* in the mouth. He holds an *akṣamālā* in his lower right hand, both his upper hands are mutilated and a mutilated *modaka-pātra* is kept in the lower left hand. He is adorned with all the ornaments and a *karaṇḍa-mukuṭa*. A *yogapaṭṭa* is encircling his right knee and the stomach. Two jack-fruits, one on each corner, are supporting the god's seat. A tripod of offerings is kept beneath the seat.

Another four-armed Gaṇeśa is depicted on the north side of the *jagmohana* of the Paraśurāmeśvara temple.<sup>69</sup> Here again the deity is seated in the same posture as in the above one, but in this image his head dress is flatly arranged with a lotus flower in its centre. As regards attributes he holds a *mūlaka* in the lower right hand, an *akṣamālā* in the upper right, a *paraśu* in the upper left and a *modaka-pātra* in the lower left on which his trunk is placed. The unique feature of this image is the manner in which his mouth can be seen through the proboscis and the trunk looks like a transparent mask. The pot of *modakas* is placed by the side of tripod beneath his seat. This image can be assigned to circa mid seventh century A.D.

An image of four-armed seated Gaṇeśa in *ardhaparyāṅka* posture is fixed in the west wall of the compound of the Varuṇeśvara.<sup>70</sup> In this image his proboscis is turned towards right with a *modaka* in its tip. In his hands the attributes are an *akṣamālā* in the lower right, a *mūlaka* in the upper right, a *kuṭhāra* in the upper left and a *modaka-pātra* in the lower left. A *yogapaṭṭa* formed by serpents is tied around his belly and the uplifted right knee. He has worn a *karaṇḍa mukuṭa* and the bell anklets. His right tusk is pressing the trunk. The tripod beneath the pedestal is flanked with jack fruits and jars on both sides. The jars serve as support for the seat. This image can be assigned to late seventh or early eighth century A.D.

A four-armed seated Gaṇeśa is also depicted in the door lintel of the Lakshamaṇeśvara temple which is at present preserved in the Orissa State Museum, Bhubaneswar (No. AY/125). In this image he is again seated in *ardhaparyāṅka* posture. He is three-eyed and his right tusk is depicted. His trunk is turned towards left and placed on the *modaka-pātra*. His lower right hand rests on his knee and holds an *akṣamālā*. He carries a *mūlaka* in his upper right hand, a *kuṭhāra* in the upper left and a *modaka-pātra* in the lower left hand. Gaṇeśa is flanked by devotees on both sides. They are paying homage with folded hands. This lintel can be assigned to circa seventh century A.D. A similar depiction of Gaṇeśa is in the south door lintel of the Paraśurāmeśvara temple.

69. Thomas E. Donaldson, *Hindu Temple Art of Orissa*, 3 Vols., Leiden, 1985-1987, fig. 2929.

70. *Ibid.*, fig. 2931.



In an image (Fig. 24) from Bhubaneswar which at present is in the Orissa State Museum, (No. AY-51) Gaṇeśa is shown seated at ease. His trunk is turned towards right and the right tusk is shown pressing the trunk. The attributes in his hands are a *mūlaka* in the lower right, an *akṣamālā* in the upper right, a *paraśu* in the upper left and a *modaka-pātra* in the lower left. He has worn a *kaṇḍa-mukuṭa* and a serpent serves as his *yogapaṭṭa* which is tied around his belly and the uplifted right knee. The flying Vidyādhara are carved in the upper corners. A squatting figure can be seen seated under the tripod of offerings with jack fruit in his both hands. This image can be assigned to circa eighth century A.D. Another similar image is in the Orissa State Museum (No. AY-99).

Almost a similar image as described above is at Bajrakot.<sup>71</sup> The main difference in these two images is the order in which the attributes are kept. Contrary to the Orissa State Museum (No. AY-51) this Bajrakot image holds an *akṣamālā* in the lower right, *mūlaka* in the upper right, a *paraśu* in the upper left and a *modaka-pātra* in the lower left hand. This image also lacks tripod of offerings and the squatting figure with jack fruits. This image can also be of circa early eighth century A.D.

The attributes of another four-armed image of the same period which is in the south *bhadra* of the southeast shrine of the Simhanātha temple at Baramba, district Cuttack are also similar to the image of the Orissa State Museum (No. AY-51). In this image a tripod with offerings is depicted beneath the seat and a rat is climbing the tripod in an effort to eat the sweets etc.

The four-armed Gaṇeśa on the east end of the south wall of the *vimāna* of the Uttareśvara temple at Bhubaneswar is depicted with a halo at the back of his head. He is seated on an ornate cushion which is placed on a pedestal, which is supported by two jars on each side. He is seated in *ardhaparyāṅkāśana* and has worn a *kaṇḍa-mukuṭa*. The attributes in his hands are an *akṣamālā* with *abhaya-mudrā* in lower right, a *mūlaka* in the upper right, a *paraśu* in the upper left and a *modaka-pātra* is held at the belly by the lower left hand. His trunk is turned towards right and is curled near the chest. The tripod of offerings is placed beneath the seat. Gaṇeśa is bedecked with ornaments but lacks the *yogapaṭṭa*. It may belong to circa late seventh century A.D.

The Vidyādhara are depicted flying in the upper corners of the back slab of a Gaṇeśa image in the south *bhadra* niche of the Mohini temple at Bhubaneswar, district Puri. He is seated in his usual posture of *ardhaparyāṅka* and is adorned with a *kaṇḍa-mukuṭa*, necklace, armlets, bracelets, *yajñopavīta*, *mekhalā* and anklets. A *nāga-yogapaṭṭa* is encircling his left knee and the belly. His trunk is mutilated. The order of the attributes is *modaka-pātra* in the lower right hand, an *akṣamālā* (?) in the upper right, a *kuṭhāra* in the upper left and a *mūlaka* in the lower left hand. The tripod with offerings, the jars

71. *Hindu Temple Art of Orissa*, fig. 2939.



supporting the seat and the jack fruits placed on a pedestal are depicted beneath his seat. The image can be ascribed to circa late eight century A.D.

In an image from the Kapileśvara temple, Charda, district Sonpur Gaṇeśa is shown seated on his *vāhana* rat who is of a big size. (Fig. 25). The rat is also eating the *modakas* which are kept in the lower left hand of Gaṇeśa. This image can be assigned to circa eight century A.D. A similar image is also there in the Orissa State Museum (No. AY-99).

In the image from the ruins of the Śiva temple at Bankada,<sup>72</sup> three-eyed Gaṇeśa is shown seated in *ardhaparyāṅka* attitude with the *nāga-yogapaṭṭa* tied to his raised right knee. He is carrying a *mūlaka* in his lower right hand, an *akṣamālā* in the upper right, a *kuṭhāra* in the upper left and the lower left hand is placed at the belly. The *modaka-pātra* is kept on a tripod rather than being kept in the lower left hand. His trunk is turned towards left and a *modaka* is being kept in its tip. *Cāmaras* are hanging on his ears and he has worn a band around his head above his third eye. His anklets are decorated with skulls. The halo behind him has a beaded border. Vidyādharas are also depicted in the upper corners. The image can be assigned to circa eighth-ninth century A.D.

The attributes in the hands of an image of Gaṇeśa from the Mallikeśvara temple at Paikapada, district koraput are similar to the one from Bankada described above. But in this image Gaṇeśa has worn a *jaṭā-mukuṭa* with the crescent moon in the *jaṭās* and a centre *kīrttimukha* mask dripping festoons of pearl on his forehead. He has worn a *nāga-yajñopavīta* and a third eye is visible in the forehead. He is seated on a lotus seat in *mahārājālīlāsana*. A lotus rosette is carved in the upper right corner of the niche. A *modaka* is kept in the tip of the trunk which is placed on the *modaka-pātra*. The rat is depicted on the pedestal being flanked by a pot of *modakas* on each side. This image can be assigned to circa ninth century A.D. There are two more similar images of Gaṇeśa in the Mallikeśvara temple, one at Paikapada and the second at Padampur. (Fig. 26) The difference is that in the lower right hand of these images. the attribute *mūlaka* is replaced by *danta*. So the attributes in the hands are a *danta* in lower right, an *akṣamālā* in the upper right, a *kuṭhāra* in the upper left and a *modaka-pātra* in the lower left. This arrangement of the attributes fully coincides with the description given in the *Bhaviṣya Purāṇa*.<sup>73</sup> The trunk of one of these images is directly placed on the *modaka-pātra* with a curl at the end. All these images discussed from this temple are three-eyed and are seated in *mahārājālīlāsana*.

In an image of Gaṇeśa from the Bhateśvara temple, Kaupur, district Bhadrka, the attributes are the same but are kept in the different order. Only the *modaka-pātra* has not changed its place. The rat is busy in eating the *modakas*. This image is also of circa ninth century A.D.

72. *Hindu Temple Art of Orissa.*, fig. 2933.

73. *Bhaviṣya Purāṇa*, Brāhma Parva 29.3-6.



The four-armed seated Gaṇeśa of the same period is also depicted on the south *bhadra* of the south shrine, behind the main Narasimha temple at Borogram, district Ganjam. In this image also, the god lacks the *yogapaṭṭa* but tripod with offerings is carved beneath the seat. His trunk is turned towards right and is curled near the mouth. He holds a *danta* or a *mūlaka* in his lower right hand, an *akṣamālā* in the upper right, a *paraśu* in the upper left and a *modaka-pātra* in the lower left. All other details are common as in the earlier described images from Orissa. The attributes are almost similar of a four-armed image from Benusagar.<sup>74</sup> In this image a *kīrttimukha* is depicted in the front part of his *karaṇḍa-mukuṭa*. The trunk originates from the forehead. His right tusk is depicted. His tusk and even the armlets are adorned with the *kīrttimukhas*. *Cāmara* type ornaments are adorning his ears. The two human figures have offerings in their hands and it seems as if they are in a posture of walking. This image can be assigned to circa late ninth or early tenth century A.D.

Another four-armed seated Gaṇeśa is depicted in the south *rāha* niche of a temple near the reconstructed Mallikārjun temple at Jayati.<sup>75</sup> In this representation Gaṇeśa has worn a high *kirīṭa-mukuṭa* with a lotus rosette in the centre. The god seated in *ardhaparyāṅka*, holds an indistinct object in the lower right hand, a *paraśu* in the upper right, *svadanta* in the upper left and a *modaka-pātra* is kept in the lower left hand. His trunk is applied upon the *modaka-pātra*. A broad belt is encircling his belly. A big sized rat is carved on the pedestal. In this image Gaṇeśa's bulging belly is touching the seat. The *kirīṭa-mukuṭa*, the broad stomach belt and the belly touching the seat are some of the new features of this image as compared to the other described images from Orissa. The image can be ascribed to circa mid tenth century A.D.

A four-armed Gaṇeśa, housed in a shrine at the Dasāśvamedha ghāṭ at Jaipur,<sup>76</sup> Orissa, is shown seated in *lalitāsana*. His hairs are arranged as a *jaṭā-mukuṭa* with a *kīrttimukha* in its centre. He has worn a *nāga-yajñopavīta*. His right tusk is depicted which is very sharp. His lower right hand is in *abhaya-mudrā*, *svadanta* is kept in the upper right, a *paraśu* in the upper left and a *modaka-pātra* in the lower left hand on which his trunk is placed. In this depiction his *vāhana* rat has worn a bell in his neck. The rat is of a big size and is shown beneath Gaṇeśa's seat. The image can be assigned to circa tenth century A.D. Almost similar depiction of Gaṇeśa is in an image at the edge of the Mārkaṇḍeśvara tank at Puri.<sup>77</sup>

The Gaṇeśa image from Bhillidevli, Orissa,<sup>78</sup> belonging to circa eleventh -twelfth century A.D. is four-armed and shows him seated in *lalitāsana*. A lotus rosette is

74. Thomas E. Donaldson, *Hindu Temple Art of Orissa*, 3 Vols., Leiden, 1985-1987, fig. 2948.

75. *Ibid.*, fig., 2953.

76. *Ibid.*, fig., 2962.

77. *Ibid.*, fig., 2963.

78. *Ibid.*, fig., 2961.



depicted in the upper corner of the back slab. The god has worn a *jaṭā-mukūṭa* which is adorned with a crescent moon in the centre. The attribute in the lower right hand is an *akṣamālā*, *danta* in upper right, a *modaka-pātra* in the upper left and the lower left is resting on the handle of a *paraśu*. His *vāhana* rat is carved beneath his left leg. The notable features of this image are that the *modaka-pātra* is kept in the upper left hand and the lower left hand is resting on the handle of a *paraśu*. These are unusual features. A similar image of circa late tenth century A.D. is also at Sathalapura, Orissa.<sup>79</sup>

### JAMMU AND KASHMIR

A large size image of Gaṇeśa (Fig. 27) belonging to circa eight century A.D. from Parihaspura, district Srinagar is housed in the SPS Museum, Srinagar (No. c/174). Gaṇeśa is seated on a *simhāsana*, the two crouching lions are supporting it. Gaṇeśa has worn a *yajñopavīta* and only his right tusk is depicted. As the image is badly damaged, only the attribute in the lower left hand is clearly visible. He holds a *modaka-pātra* in it upon which his curved trunk is resting.

The SPS Museum, Srinagar (No. 105) preserves one more image of Gaṇeśa. This image (Fig. 28) originally belongs to Verinag, district Anantanag. It can be assigned to circa tenth century A.D. Here the four-armed Gaṇeśa is depicted seated in *lalitāsana* on a *simhāsana*. The three-eyed Gaṇeśa has worn an ornate *mukūṭa* adorned with lotus rosettes, a necklace, bracelets, *yajñopavīta* and a *mekhalā*. He holds a *mūlaka* in his lower right hand, and an *akṣamālā* in the upper right, a *padma* (?) in the upper left, (it is mutilated) and a *modaka-pātra* in the lower left hand. Gaṇeśa's curved trunk is applied on the *modaka-pātra*. His right tusk is depicted. A *gaṇa*-like figure can be seen near his left foot between the two lions. He is touching Gaṇeśa's left foot and looking towards him. A halo is also provided at the back of the image.

A fragment<sup>80</sup> representing Gaṇeśa was unearthed in the Avantīswāmī temple which originally belonged to the Avantīśvara temple. This fragment represents the middle part of a four-armed seated Gaṇeśa. He holds a *modaka-pātra* in his lower right hand, the upper right hand is broken, the upper left hand holds a ball and a staff and the lower left hand is missing. A snake is encircling the neck of the deity. The image can be assigned to the same period as the temple itself i.e. circa twelfth century A.D.

From the excavation at Avantipura two earthen plaques were recovered which depict seated Gaṇeśa. The four-armed, pot-bellied Gaṇeśa<sup>81</sup> is provided with a halo behind his head. He holds *svādanta* in one of his right hands and a *modaka-pātra* in one of his left hands. The attributes of other two hands are indistinct. His trunk is applied on

79. *Hindu Temple Art of Orissa*, fig. 2960.

80. *Archaeological Survey of India, Annual Report, 1913-14*, p.53.

81. *Ibid.*, p. 58, pl.xxx, fig.23.



the *modaka-pātra*. The second terracotta<sup>82</sup> image of Gaṇeśa is two-armed. He is seated at ease. He has broad ears. He holds a *modaka -pātra* in his left hand on which his trunk is applied. The attribute of the right hand is indistinct. Both these images can be of circa twelfth century A.D.

There is also an inscribed image of Gaṇeśa in the Dogra Art Gallery, Jammu, which originally belongs to Babbaur, district Udhampur. In this image Gaṇeśa is shown seated in *ardhaparyāṅkāśana*. He has worn a head dress and his short trunk is curved towards his right ear. He is carrying an *akṣamālā* and a *kuṭhāra* in his lower and upper right hands respectively. As the both left hands are mutilated so the attributes can not be recognized. This image can be assigned to circa fourteenth century A.D.

### HIMACHAL PRADESH

An image of Gaṇeśa belonging to circa early eight century A.D. is depicted on the door lintel of the Śiva temple at Jagatsukh, Kangra, district Kullu. He has worn a *dhotī*, the folds of which can be noticed between his legs. The two-armed Gaṇeśa holds a *modaka-pātra* in his left hand and probably an *akṣamālā* in the right hand. His trunk first hangs straight and then turns towards left and is placed on the *modaka-pātra* where its tip also makes a curl. His right tusk is of a big size.

A brass image of seated Gaṇeśa which belongs to circa 700-750 A.D.<sup>83</sup> is from Bharmaur, Himachal Pradesh. This image is attributed to Meruvarman's reign, as the inscription states it to be the work of Gugga, an architect in the reign of Meruvarman. Here Gaṇeśa is seated on a *siṃhāsana*, bedecked with jewels, which are distinctive of Chamba's fashion but the crown worn by him shows the impression of southern Kashmir. This Gaṇeśa is three-eyed. His trunk first turns towards left and then turns towards right making a 'U' shape curve. The attributes in his four hands are *svadanta* in the lower right, an *akṣamālā* in the upper right, a *kuṭhāra* in the upper left and a *modaka-pātra* in the lower left hand. Most astonishingly his trunk is not applied over the *modaka-pātra*. A human figure is carved beneath the seat between the two lions. This human figure is elephant eared and has worn a *mukuta*. The attributes of this image are according to the description given in the *Bhaviṣya Purāṇa*,<sup>84</sup> In two other brass images, the four-armed Gaṇeśa is shown seated on a lion in *lalitāsana*. These images can be assigned to circa tenth century A.D.<sup>85</sup>

In the Basheshar Mahadeo temple at Bajaura, district Kangra, a four-armed Gaṇeśa is depicted seated in *lalitāsana* on a double-petalled lotus seat. (Fig. 29) His seat is being supported by two lions. A human figure is also visible beneath the seat between the two

82. *Archaeological Survey of India*, p. 59, pl.xxx, fig. 25.

83. M. Postel and others, *Antiquities of Himachal*, Bombay, 1985, p.96, fig. 112.

84. *Bhaviṣya Purāṇa*, Brahma Parva 29.3-6.

85. M. Postel and others, *Antiquities of Himachal*, Bombay, 1985, p.96, figs. 122 & 124.



lions. Gaṇeśa has worn an ornamental chain on his forehead, a necklace, anklets, bracelets, a long garland and an under garment. The folds of his under garment can be noticed below his right foot. The right tusk is depicted. His ears are adorned with the lotus bud shaped ornaments. The trunk seems to be originating from the centre of his forehead. The attributes in his four hands are *svadanta* in the lower right, a *paraśu* in the upper right, a lotus with stalk in the upper left and a *modaka-pātra* in the lower left hand. The *modaka-pātra* itself is placed on a stand. The trunk is shown applied upon the *modaka-pātra*. The traces of a halo in the back, which is now broken, can be noticed. This image can be assigned to circa late ninth century A.D. The attributes in the hands of this image are according to the *Matsya Purāṇa*<sup>86</sup> but their order is different in the image.

### HARYANA

Gaṇeśa images from Haryana are mostly from Pinjore. One of the images of Gaṇeśa<sup>87</sup> is carved in a relief which can be assigned to circa eleventh century A.D. Gaṇeśa has worn a *karaṇḍa-mukuta* and is seated in *mahārājājalītāsana*. He has also worn a double-rowed pearl necklace, the *yajñopavīta*, jewelled armlets of snakes, beaded wristlets and anklets. Gaṇeśa is also shown wearing an under garment, tied at the waist by a waist band. A halo is also provided at the back of the deity. Both his tusks are depicted. The attributes in his four hands are an *aṅkuśa* in the lower right, a *kuṭhāra* in the upper right, a *gadā* in the upper left and a *modaka-pātra* in the lower left. The tip of the trunk is placed on the *modaka-pātra*. His *vāhana* rat is partially visible under his right leg.

An artistic image again from Pinjore (Fig. 30) is in Govt. Museum and Art Gallery, Chandigarh (No. 122). The four-armed Gaṇeśa is seated in *lalitāsana*. He is three-eyed and his forehead is adorned with a chain of pearls and the lotus rosettes. He has worn a necklace, bracelets, anklets, armlets and a *nāga-yajñopavīta*, whose hood can be noticed near his deep navel. His ears are conical and the right tusk is visible. The trunk is adorned with curved designs and it originates from the forehead. He has worn a *dhōtī* the folds of which can be noticed between his feet. The attributes in his four hands are *svadanta* (?) in the lower right, an *akṣamālā* in the upper right, a handle probably of a *kuṭhāra* in the upper left and a *modaka-pātra* in the lower left. This image can be ascribed to circa eleventh century A.D. A similar image, which can be assigned to the same period, is from Pinjore and presently housed in the Archaeological Museum, Kurukshetra University (Acc. No. 72.9).<sup>88</sup> The latter image differs from the first in

86. *Matsya Purāṇa* 260. 52-55.

87. Devendra Handa, "Some Unpublished Sculptures from Pinjore", *Vishveshvaranand Indological Journal*, Vol. XIV, 1976, pp. 113-114, pl.II.

88. U.V. Singh, *Pinjore Sculptures*, Kurukshetra, 1977, p.32, pl.xii A.



following things : the deity has worn a *jaṭā-mukuta* and carries *svadanta* in his upper left hand instead of the handle of a *kuṭhāra*. Both the lower hands and the trunk are badly mutilated. In this image Gaṇeśa's right foot is resting on a blossomed lotus flower.

Two other images of Gaṇeśa from Pinjore, are also in the Archaeological Museum, Kurukshetra University. These images can be of circa twelfth century A.D.<sup>89</sup> In both these images Gaṇeśa is depicted four-armed. One of these images is in a niche (Acc. No. 72.54). It is a badly mutilated figure. The second image (Acc. No. 72.10) is in an altorilievo shrine, which is a rectangular architectural piece. All its details are common to the other described images.

A fragment of six armed seated Gaṇeśa's image has been discovered at Gurawara, district Mahendragarh.<sup>90</sup> In this image Gaṇeśa is depicted carrying a *modaka-pātra* in one of his left hands and one of his right hands is carrying a shield. Shield as an attribute is the unique feature of this image. The attributes in the remaining four hands are indistinct. The lower portion of the image is broken. Another notable feature of this image is that the trunk is turned towards right. This image can be assigned to circa tenth-eleventh century A.D.

### RAJASTHAN

A hand modelled bust of Gaṇeśa (Fig. 31) from Rajasthan which can be assigned to circa fourth-fifth century A.D. depicts very skillfully the Rajasthani head dress worn by Gaṇeśa. At present the image is preserved in the Gaṅgā Golden Jubille Museum, Bikaner, Rajasthan (No. 2085). The trunk of this handless figure is turned towards left.

An image of Gaṇeśa belonging to circa seventh century A.D. was noticed in the *gudhāmaṇḍapa* of the Śiva temple at Kusuma, district Sirohi. The two-armed Gaṇeśa is seated in *lalitāsana* over a lotus seat. An ornamented halo is also carved behind him. He holds a *mūlaka* in his right hand and a *modaka-pātra* in his left hand on which his trunk is applied. This image partly follows the rules of *Bṛhatsaṃhitā*.<sup>91</sup> In the same temple a four-armed image was lying in the compound. In this representation (Fig. 32) Gaṇeśa is seated in *ardhaparyāṅkāśana* on a seat which is supported by two lions. A seat cover, which is round in shape is placed on the seat, is the special feature of this image. Gaṇeśa has worn a beaded chain around his forehead and a rosette can be noticed in its centre. The bell anklets and a *nāga-yajñopavīta* are also worn by Gaṇeśa. The attributes in his hands are a *mūlaka* in the lower right, a *paraśu* in the upper right, a snake hood in the upper left and his lower left hand is placed on the back of a devotee who holds a *modaka-pātra* in his hand. Gaṇeśa's trunk is placed on the *modakas*. A devotee is also seated to his

89. *Pinjore Sculptures*, p. 32, pls. XI A and XI B.

90. D.S.Punia, "Icons of Gaṇeśa from South Haryana", *Bharatiya Vidya*, Vol. XXXX, No. 1, 1980, p.21, fig.1.

91. *Bṛhatsaṃhitā* 58.58.



right side. This image is beautifully carved and can be assigned to circa seventh-eighth century A.D.

Gaṇeśa is represented two-armed in a colossal image<sup>92</sup> belonging to circa seventh-eighth century. This image originally belongs to Amjhara and is now housed in the Udaipur Museum. The attributes are a *mūlaka* and a *modaka-pātra* in his right and left hands respectively. His trunk is applied on the *modaka-pātra*. His belly is so bulging that he is seated with legs apart and the belly is touching the seat. The snake-hood of his *nāga-yajñopavīta* is also standing erect near his navel. His forehead is adorned with a beaded chain, ears are adorned with *cāmara* shaped ornaments. He has also worn a necklace, armlets and anklets of bells.

A four-armed image of Gaṇeśa from Rajasthan is now preserved in the British Museum, London (No. 1964, 12-21-1). He is seated on a lotus seat. He has worn ornaments and *nāga-yajñopavīta*. As regards attributes his both right hands are broken and he holds a lotus with stalk in his upper left hand and a *modaka-pātra* in the lower left. His trunk is resting on the *modaka-pātra* with a curve at its tip. In this image his *vāhana* rat is depicted near his right foot. It can be an image of circa eight century A.D.

In an architectural piece from Abaneri, district Jaipur which is now housed in the Amber Museum (No. Ab7/140), Gaṇeśa is seated in *ardhaparyāṅkāśana*. His two lower hands are broken and he is carrying a *paraśu* and a lotus in his upper right and left hands respectively. The noticeable features of the image are its big sized trunk and the untied *nāga-yajñopavīta*. It is an image of circa 800 A.D. In another four-armed image of the same period from Mount Abu, district Sirohi, Gaṇeśa is seated on a lotus seat. (Fig. 33) This image is in the *garbhagṛha* of the Rasiyavalam temple. Gaṇeśa holds a stylus (?) in his lower right hand, a *padma* in the upper right, a *paraśu* in the upper left and a *modaka-pātra* in the lower left hand. Both tusks are of equal size, and in this image also the sacred-thread is left untied.

A very skillfully carved image of Gaṇeśa was noticed in the *maṇḍapa* of the Sacciyāmātā temple at Osian, district Jodhpur. The four-armed god (Fig. 34) is seated in *ardhaparyāṅkāśana* over a seat. A lotus flower with buds is beautifully carved on the seat. Gaṇeśa has worn a head ornament, a necklace, armlets, anklets and a *dhotī*. In this image the serpent is not used for a sacred thread but here it is used as an *udarabandha*, a unique feature. Gaṇeśa is holding a *mūlaka* in his lower right hand, and *akṣamālā* in the upper right, a *kūṭhāra* in the upper left and a *modaka-pātra* in the lower left hand. The sharp turning of trunk towards right and then making a curve is also noticeable in this image. His ears are adorned with *cāmaras* and a beaded belt is also crossing his trunk whose both ends are kept above the ears. A third eye is also visible between the two normal eyes. This image can be assigned to circa eighth century A.D.

92. *Sculptures from Udaipur Museum, Jaipur, 1960, pl.XVI.*



A four-armed Gaṇeśa is carved in the south wall of the Sūrya temple no. 1 at Osian, district Jodhpur. This image belongs to circa eighth century A.D. In this image the trunk is turned towards right. The attributes in his hands are: lower right hand broken, an *akṣamālā* in the upper right, a *paraśu* in the upper left and the lower left hand is placed on the head of a male being who holds a *modaka-pātra* in his hands. Flying Vidyādhara carrying offerings are also carved at the top corners of the slab. A figure is also carved in the top-centre. Two female figures are carved in the lower corners. Two *gaṇa* figures are shown flanking a pot of sweets beneath the legs of Gaṇeśa.

An image of four-armed seated Gaṇeśa is in the *garbhagrha* of the Pipla Devī temple No. 9, at Osian. This image can be assigned to circa ninth century A.D. Gaṇeśa's trunk is turned towards right and only his right tusk is depicted. The attributes in his hands are a *mūlaka* in the lower right, an *akṣamālā* in the upper right, a *kuṭhāra* in the upper left and the lower left hand is placed at the back of a human figure who is holding a *modaka-pātra*. Probably belonging to the same period, an image of two-armed Gaṇeśa is also depicted on the west face of the twin Yoginī temple No. 2 at Osian. The attribute in his right hand is indistinct and he carries a *modaka-pātra* in his left hand.

Two images, one from the Śiva temple, Bhundana, district Kota and second fixed on the wall of a school at Kanyadaha, district Kota, represent Gaṇeśa seated in *lalitāsana*. In both the images Gaṇeśa is carrying a *paraśu* in both his right hands. In the first image his trunk is turned towards right and he is carrying a serpent hood and a *modaka-pātra* in his upper and lower left hands respectively. In the second image the trunk is turned towards left making a circular curve at the end. In both the images the deity has worn a *nāga-yajñopavīta* and the big sized right tusk is depicted.

An image of Gaṇeśa is in a small Vāpī nearby Chohtan, district Barmer. Here the four-armed Gaṇeśa is seated in *ardhaparyāṅkāsana* and has worn a *kaṇḍa-mukuta* and a *nāga-yajñopavīta*. The attributes in his hands are *svadanta* in the lower right, *paraśu* in the upper right, a *padma* in the upper left and a *modaka-pātra* in the lower left. This image can be ascribed to circa tenth century A.D. The image coincides with the description given in the *Aparājitapṛcchā*,<sup>93</sup> the *Pratiṣṭhālakṣaṇasārasamuccaya*<sup>94</sup> and the *Rūpamaṇḍana*<sup>95</sup>.

One brass image of seated Gaṇeśa belonging to Pratihāra period and of circa ninth-tenth century A.D. is presently housed in the National Museum, Delhi.<sup>96</sup>

93. *Aparājitapṛcchā* 212.35-37.

94. *Pratiṣṭhālakṣaṇasārasamuccaya* 184-199.

95. *Rūpamaṇḍana* 5.15.

96. V.P. Dwivedi, "Elephant God of the Hindus", *Orientalia*, Vol. 5, No. 3, March 1974, p.35.



An image from Katra, district Bharatpur is at present housed in the State Museum, Bharatpur (No. 274). (Fig. 35). Only the upper right hand holding a *paraśu* is intact of this four-armed image. The special features of this image are, the sitting posture in which both his feet are kept side by side, his *nāga-keyūras* and his trunk which is hanging straight and at the end makes a curve towards left with a *modaka* in its tip. His *vāhana* rat is carved near his right foot. This image can be assigned to circa tenth century A.D. Another image of the same period and in the same museum (No. 279) depicts a *tri-ratna* on the chest of Gaṇeśa. This figure originally belongs to Nagla Chhaila. In this image the trunk is abruptly turned towards left just from the root. In this image his *vāhana* rat is of small size which is carved near his left foot. In another image of the same period from Nimaj, district Pali along with other usual attributes Gaṇeśa is depicted three-eyed. His extra ordinary large proboscis is resting on the *modaka-pātra*, held in lower left hand. His *vāhana* rat is also shown standing on his hind legs near Gaṇeśa's left foot.

In the same period i.e. circa tenth century. A.D. an image of Gaṇeśa in the Sūrya temple complex at Karoridhwaja, district Sirohi, represents him of two arms. He holds a *svadanta* and a *modaka-pātra* in his right and left hands respectively. His trunk is placed on the *modaka-pātra*.

The image of a four-armed seated Gaṇeśa from Rajgarh, district Alwar is preserved in the Rajputana Museum, Ajmer (No. 1 (48) 1054) (Fig. 36). In this image Gaṇeśa is adorned with a *karaṇḍa-mukuta* and the ornaments. The attributes in his four hands are, *svadanta* in the lower right, a *paraśu* in the upper right, a *padma* in the upper left and a *modaka-pātra* is kept in the lower left. The notable features of this image are his untied *nāga-yajñopavīta* and depiction of a gem on the palm of his left foot. Gaṇeśa's *vāhana* rat is also depicted near his right foot. This image can be ascribed to circa tenth century A.D. This image fully corresponds with the iconographic description given in the *Aparājitapṛcchā*.<sup>97</sup> The attributes which are kept in the hands of this image are also prescribed by the *Rūpamaṇḍana*<sup>98</sup> and the *Pratiṣṭhālakṣaṇasārasamuccaya*.<sup>99</sup>

An eight-armed image of Gaṇeśa (Fig. 37) is in the *garbhagrha* of the Gaṇeśa temple (Ghaṭeśvara temple complex) at Badoli, district Kota. The image is adorned with all the ornaments. The legs of the image are broken from the thigh but their remaining portion gives the impression that this eighth-armed figure is of seated Gaṇeśa. All his hands are also broken except the two upper hands. He holds the hood and tail of a snake by these two surviving hands. Vidyādharaś are also depicted in the upper corners of the slab. If this image had not been damaged it would have been a fine example of eight-armed seated Gaṇeśa. This image may be of circa tenth century A.D.

97. *Aparājitapṛcchā* 212.35-37.

98. *Rūpamaṇḍana* 5.15.

99. *Pratiṣṭhālakṣaṇasārasamuccaya* 184-199.



A pañca-Gaṇeśa slab, like that of Varanasi, (described earlier) is in the Someśvara temple at Kiradu, district Barmer. It is in the *maṇḍapa*, exterior, northeast quardant. (Fig. 38). In this slab all the figures are of Gaṇeśa contrary to the Varanasi slab in which one figure was an elephant. In this slab the central figure is four-armed, while other are two-armed. In his extra two hands he holds a *paraśu* and a *padma*. All the figures are seated in *lalitāsana* and hold *danta* or *padma* and a *modaka-pātra* in their two hands. The two right sided figures have their trunk turned towards right and the remaining three figures have their trunk turned towards left. This representation can be assigned to circa early eleventh century A.D. Another pañca-Gaṇeśa slab belonging to the same period from Rajasthan is in the Śiva temple at Jamroli, district Jaipur.<sup>100</sup> In this representation of five figures, four are unitusked dancing Gaṇeśas. They hold a *paraśu* and a *modaka-pātra* in their hands. Their trunk is turned towards left and is placed on the *modaka-pātra*. But the fourth figure from the right is an elephant standing on a lotus flower, the *vāhana* rat is also carved below. The four Gaṇeśas are also provided with their mount rat who is eating sweets. All the five figures are adorned with a halo behind their heads.

#### MADHYA PRADESH

A number of images representing seated Gaṇeśa are also available from Madhya Pradesh. A unique example of a two-armed seated Gaṇeśa belonging to Gupta period is from Bhumara district Satna (Fig. 39). The image is of about fifth century A.D. It is now preserved in the Indian Museum, Calcutta (No. A25063). This image is peculiar for having a chain of round shaped bells hanging in *yajñopavīta* worn across the breast. Moreover, the bells as ornaments also appear on the *karaṇḍa-mukuta*, bracelets, armlets and anklets. The deity is seated in *ardhaparyāṅkāśana* on a thick cushioned seat. Both his hands are broken. He is depicted with usual features such as pot-belly, single-tusk and the *śūrpakarna*. His trunk which was turned towards left is also broken.

Two-armed images of seated Gaṇeśa from Madhya Pradesh are somewhat similar to the images from Mathura. An image belonging to circa early fifth century is carved in the north wall of Cave No. 6 at Udaigiri, district Vidisa. The pot-bellied and *śūrpakarna* Gaṇeśa is seated in *ardhaparyāṅka* posture on a raised seat. His right hand is placed on his right leg and he holds a *modaka-pātra* in his left hand over which his trunk was placed which is now broken. Another two-armed figure with similar features, wearing a beaded necklace is carved on the wall of the cave No. 17 at Udaigiri, district Vidisa. The image is carved in a niche in the side of the north hill. In this image also Gaṇeśa is seated in *ardhaparyāṅkāśana* but this time his bulging belly is touching the seat. The attributes in his hands are *danta* (?) in lower right, *paraśu* in the upper right, an *akṣamālā* in the upper left and a *modaka-pātra* in the lower left on which his sharply turned proboscis is applied. A human figure is also shown on Gaṇeśa's left side.

100. R.C. Agrawala, "Newly discovered Pañca-Gaṇeśa from Jaipur, Rajasthan", *Journal of the Oriental Institute, Baroda*, Vol. XXI, Nos. 1-2, Sept.-Dec. 1971, p. 107, pls. I & II.



Another figure belonging to this period i.e. circa fifth century A.D. is carved in a niche in the Pārvaṭī temple compound at Nachna Kuthara, district Panna. In this representation (fig. 40) Gaṇeśa is beautifully carved with delicate modelling and expression. The two-armed, elephant-faced, *śūrpakarna*, fat and stout, thin-eyed Gaṇeśa is shown seated in *mahārājilāsana* slightly turned towards left. He holds a *mūlaka* and a *modaka-pātra* in his right and left hands respectively. This figure has worn a *nāga-yajñopavīta*, *candra-keyūras*, a beaded necklace and a tiara is also visible on his forehead. His trunk is broken but gives the impression of a turn towards left.

A two-armed seated Gaṇeśa is depicted in the doorjamb of the Mahāmāyā Mandir at Arang, district Raipur. It can be assigned to circa seventh century A.D. Another two-armed Gaṇeśa seated in *lalitāsana* is carved in the south wall of Matā-kā-Mandir (No. 23) at Naresar, district Gwalior. He has worn a *nāga-yajñopavīta* and his extra ordinary trunk is applied on the *modaka-pātra* held in his left hand. He holds a *danta* in his right hand. This image can be ascribed to circa ninth century A.D.

An image of a two-armed Gaṇeśa is from Simra, district Jabalpur. He has worn a *hāra*, *keyūras*, and a *yogapaṭṭa* around his left knee and the belly. His navel is also prominently depicted. Both his hands are resting on the respective knees. The male and female devotees are also depicted to his right and left sides respectively. It may be an image of circa ninth century A.D.

A unique image of well ornamented five-faced Gaṇeśa seated in *lalitāsana* on a double petalled lotus seat was noticed in the premises of the site at Malhar, district Bilaspur. The image is broken and is in two parts. The image is badly mutilated but some details can be noticed. The central head has worn a *karaṇḍa-mukuṭa* and the central trunk is turned towards left. His second face that is on his left side is also wearing a beaded chain at the forehead. From this arrangement of faces it seems that there were two faces on the both sides of the central face. The god is adorned with a necklace, *hāra*, *mekhalā*, anklets and *nūpurās* etc. He may be ten-armed, but now only a few of the hands are visible. His first hand that is his lower right hand is placed on his right knee with its palm downward. His second hand is in *vitarka-mudrā* wearing a ring in the finger. In his upper left hand he might be holding a serpenthood. Out of the two lower left hands, one probably holds a noose and the other is in *abhaya-mudrā*. Some figures carved on the seat are an elephant, a female and a rat etc. If this image had not been mutilated it would have been a masterpiece. It can be assigned to circa eighth century A.D.

At least nine figures of four-armed Gaṇeśa are built on the inner walls of the reconstructed Mritāṅgeśwara temple at Nand Chand, district Panna. These images can be ascribed to circa eighth-ninth century A.D. All the images are shown seated in *ardhaparyāṅkāsana*. The attributes in their hands are a *paraśu*, an *akṣamālā*, *modaka-pātra* and *padma* etc.



The images of four-armed Gaṇeśa wearing a *nāga-yajñopavīta* and trunk placed upon the *modaka-pātra* with usual attributes *paraśu* etc. are depicted in the niche at the Dāne Bābā temple and the Rāmeśvara Mahādeva temple at Amrol, district Gwalior. These images can be assigned to circa eighth century A.D. Similar images are also noticed on the walls of the Gāyakuṇḍ, Bilhari, district Jabalpur. These images can be ascribed to circa ninth century A.D.

A four-armed image of seated Gaṇeśa from Ghosai, district Mandsore is presently housed in the central Museum, Gwalior (No. 82). Gaṇeśa has worn a *karāṇḍa-mukuṭa* and the halo behind him is decorated with lotus petals. He has also worn a *nāga-yajñopavīta* and a *dhotī* whose folds can be noticed between his feet. His trunk and lower right hand are mutilated. He is carrying a lotus with stalk in his upper right hand, a *paraśu* in his upper left hand and a *modaka-pātra* in the lower left hand. Vidyādhara with *sanāla-padma* are carved in the upper corners of the slab. A *kīrttimukha* is also carved in the centre of the forehead of Gaṇeśa. This image can also be of circa eighth century A.D.

A four-armed image is in the Rājendra Udyan, at Panna which can be assigned to circa ninth century A.D. The speciality of this image is that both his tusks are depicted. His trunk is hanging straight with a curve towards left at the end. The trunk is not applied on the *modaka-pātra*. One more remarkable feature of the image is a gem like sign on the palm of Gaṇeśa's left foot. Such sign was also noticed in an image from Rajasthan.

A four-armed image wearing a chain with pendants at forehead, bracelets and an untied *nāga-yajñopavīta* is from Gandhisagar, district Mandsore and is presently housed in the State Museum, Bhanpura (No. 355). The proboscis of this image originates from the forehead. The attributes in his hands are a *danta* in the lower right, a *padma* in the upper right, a *paraśu* in the upper left and a *modaka-pātra* in the lower left. His trunk is placed on the *modaka-pātra* with a curve at the end. His right tusk is depicted. The attributes of the hands of this image correspond with the description given in the *Matsya Purāṇa*.<sup>101</sup> This image can be of circa ninth century A.D.

There is a four-armed image in the *jagatī* of a Śiva temple at Kodal, district Damoh. The attributes in the hands of this image are a *kuṭhāra* in the lower right, a lotus bud in upper right, a *padma* (?) in upper left and a *modaka-pātra* in the lower left. His trunk is applied upon the *modaka-pātra*. Both his tusks are depicted but the right one is of a bigger size. The special feature of this image is the *yogapaṭṭa* which can be noticed around his left knee. This feature is very common in the images from Orissa. This image can be assigned to circa ninth century A.D.

101. *Matsya Purāṇa* 260.52-55.



A six-armed image of seated Gaṇeśa from Madhya Pradesh is in Rani Durgavati Museum, Jabalpur (No. J38). In this image ornaments are not depicted. The description of his hands is as follows: the lower right hand is resting on the handle of a *kuṭhāra*, the second right hand is broken, a serpent hood can be noticed in the upper right hand. His two upper left hands are broken and he holds a *modaka-pātra* in his lower left hand upon which his trunk is applied. This image can be assigned to circa ninth-tenth century A.D. An eighth-armed image of the same period is from Bilhari district Jabalpur. As the image is badly damaged the attributes cannot be recognised. But Vidyādharaś in the upper corners and the devotees in the lower corners are visible. Probably he holds the handle of a *kuṭhāra* in his lower right hand and a *modaka-pātra* in the lower left hand. A partly mutilated snake can be noticed over his head which he may be holding with his two upper hands.

A four-armed image of bronze (Fig. 41) in which the god's right knee is tied with a *yogapaṭṭa* and his *vāhana* rat is also carved on the seat to his right is from Nandaur Khurd, district Bilaspur and is presently housed in the M.G.M. Museum, Raipur (No. 2733). The attributes in the hands are common. This image may be of circa tenth-eleventh century A.D.

An image of four-armed Gaṇeśa can be noticed in the doorway of the northeastern shrine of a monastery at Chanderene, district Rewa. The deity has worn an ornate *mukuta* and his trunk is turned towards right. His two lower hands are broken and he holds a *padma* and a *paraśu* in his upper right and left hands. His right tusk is depicted. This image can be assigned to circa tenth century A.D.

A detached door lintel (Fig. 42) depicting pañca-Vināyakas, like Varanasi, Kiradu and Jamroli, discussed earlier, is from Surwaya, district Shivpuri, Madhya Pradesh. But contrary to Varanasi slab, all the five figures in this slab are of Gaṇeśa and they all have their trunk turned towards left and a female divinity also accompanies them. It can be assigned to circa tenth century A.D.

A five-trunked, four-armed image of Gaṇeśa who has worn a *dhotī*, a *nāga-yajñopavīta* and a *karaṇḍa-mukuta* is from Madhya Pradesh and now preserved in the Bhopal Museum (No. 738). (Fig. 43). Of his five trunks, the middle one is hanging straight with a slight curve at the tip towards right. A rosary is put in the tip of his trunk. The two right sided trunks are turned towards right, the tip of the first is broken and the second is touching the attribute probably an elephant-goad held in the upper right hand. The lower right hand is broken. His two left sided trunks are turned towards left; the upper of these is touching the lotus bud held in upper left hand and the lower of these trunks is placed on the attribute (now mutilated) which is held in lower left hand. The navel of the deity is clearly depicted in this image. The image is unique of its kind. It can be assigned to circa tenth century A.D.



An unique five-tiered slab from Guna, district Guna is presently housed in the Vikram Kirti Mandir, Ujjain (No. 125). (Fig.44). In the upper two rows of this slab three Vināyakas are carved in each row. These Vināyakas show different *mudrās* of hands and they also carry the attributes like *paraśu* and *modaka-pātra* in their hands. Their right tusk is very prominently depicted. The remaining rows depict cocks, elephants, cow with a calf, a *varāha*, two divinities, a *yogī*, a serpent and three devotees. This slab can be of circa tenth century A.D.

A loose sculpture of Gaṇeśa (Fig. 45) is in the *garbhagrha* of the Gaurī Shāṅkar temple at Bheraghat, Jabalpur. This four-armed god is seated in *ardhaparyāṅkāśana* and has worn a *nāga-yajñopavīta* and a *dhotī*. His lower right hand holds a *paraśu*, a *padma* is in the upper right hand, a *danta* or a *mūlaka* in the upper left and a tumbler shaped *modaka-pātra* in the lower left hand. He has applied the tip of his trunk over the *modakas*. The right tusk of Gaṇeśa is depicted. Flying Vidyādhara in the upper corners and devotees in the lower corners are also depicted. It is assignable to circa tenth century A.D.

An image of Gaṇeśa from Besanagar, district Vidisha is housed in the Vidisha State Museum. (Fig. 46). The *nāga-yajñopavīta* of this image is depicted untied. The attributes in his hands are a *danta* in the lower right, a *paraśu* in the upper right, a lotus bud in the upper left and a *modaka-pātra* in the lower left. Such images are also found in Rajasthan. This image can be ascribed to circa tenth-century A.D.

A four-armed image of Gaṇeśa belonging to circa tenth century A.D. is in Kuṣṭher Mahādeva temple at Garh, district Rewa. (Fig. 47) His ears are conical and both his tusks are depicted. His lower right hand is in *abhaya-mudrā*, he holds a *paraśu* in the upper right hand, a *padma* in the upper left hand and a *modaka-pātra* in the lower left hand. His curved trunk is applied on the *modaka-pātra*. The *vāhana* rat carved near his left foot is looking towards him. A musician with a drum, is also shown seated near Gaṇeśa's right knee.

In an image from Hinglajgarh, district Mandsoor, presently housed in the Central Museum Indore, Gaṇeśa is shown seated on his seat in such a way that his bulging belly is touching the seat. (Fig. 48). The expression of Gaṇeśa's face shows that he is in fury. Both his tusks are depicted but the right one is very large. The eyebrows of Gaṇeśa are also depicted very clearly. In this image the *yajñopavīta* is hanging over the right shoulder which usually hangs on the left shoulder. The attributes in his hands are a *danta* in the lower right, a *paraśu* in the upper right, a *padma* in the upper left and a *modaka-pātra* in the lower left hand from which Gaṇeśa is picking up the *modaka* with the open tip of his trunk. It belongs to circa tenth century A.D. The attributes kept in the hands of this image are according to the iconographic description given in the



*Rūpamaṇḍana*,<sup>102</sup> the *Aparājitapṛcchā*,<sup>103</sup> and the *Pratiṣṭhālakṣaṇasārasamuccaya*<sup>104</sup>. In another four-armed image from the same place, of the same period and in the same museum, his proboscis and tusk are broken. The attributes in his hands are also similar but in this image their order has been changed. The lower right hand is mutilated, a *padma* is in the upper right hand, a *paraśu* in the upper left and a *modaka-pātra* in the lower left hand. A lotus designed halo in the back and hair dress of beads and festoons are of special interest in this image. Vidyādharas with garlands are also carved in the upper corners of the slab.

There is another image in the same museum belonging to the same period which is from Kalkat, disctrict Khargaon. The upper right hand of this image is broken. Standing *padma-dhārīṇīs* in the lower corners, the seated *padmadhārīṇīs* in the upper corners and also in the top centre are the special features of this image.

Many images of seated Gaṇeśa have been noticed at Khajuraho. Most of these images are of circa tenth century A.D. In a two-armed<sup>105</sup> image from Khajuraho Gaṇeśa is shown seated in *lalitāsana*. His right hand is in *abhayamudrā* and he holds a *modaka-pātra* in his left hand. The trunk is hanging straight with a curve at the end, it is not placed on the *modaka-pātra*. His right tusk was depicted but it is now broken. In another two-armed image<sup>106</sup> from the same place he is shown seated in *mahārājalīlāsana* and other details are similar to the image described above. In the third two-armed<sup>107</sup> image from Khajuraho, the sitting posture is like that of the second image but the attributes in the hands of this image are a *danta* and a *modaka-pātra* in the right and left hands respectively. His proboscis is placed on the *modaka-pātra*. All these images are small in size. In the four-armed images at Khajuraho<sup>108</sup> Gaṇeśa is shown seated in *mahārājalīlāsana* and the attributes in his hands are mainly *danta*, *padma*, *paraśu*, *modaka* and sometimes some *mudrās* are also depicted with hands. In these images his trunk is generally turned towards left and is placed on the *modaka-pātra* but his proboscis is also shown turned towards right and placed on the *modaka-pātra* in one of the images.<sup>109</sup> He is depicted *śūrpakarṇa*, pot-bellied and adorned with ornaments. In the image from southeast corner of the Mataṅgeśvara temple, a gem is also carved on the palm of the left foot, and seated devotees are also depicted in both the lower corners. Seated image

102. *Rūpamaṇḍana* 5.15

103. *Aparājitapṛcchā* 212.35-37.

104. *Pratiṣṭhālakṣaṇasārasamuccaya* 184-199.

105. Ramashraya Avasthi, *Khajuraho Ki Dev Pratimayen*, Agra, 1967, Vol. I, pp.39-40.

106. *Ibid.*, p.40.

107. *Ibid.*, p.40.

108. *Ibid.*, p.40.

109. *Ibid.*, p.40.



of six-armed Gaṇeśa is also noticed from Khajuraho.<sup>110</sup> In this representation Gaṇeśa is adorned with a *mukuta* as well as all other ornaments. He is shown pot-bellied, *śūrpakarna* and uni-tusked, wearing a *nāga-yajñopavīta*. His trunk is hanging straight with a round curve towards right at the tip. He holds a *padma* in his lower right hand, a *paraśu* in the middle right, the hood and tail of a serpent in his upper right and left hands respectively. An *aṅkuśa* is held in the middle left hand and a *modaka-pātra* is kept in the lower left hand. Vidyādhara couples are also depicted in the upper corners.

An eight-armed image of seated Gaṇeśa from Madhya Pradesh is in the District Museum, Rajgarh. Gaṇeśa is seated in *mahārājājalāsana*, wearing a high *karaṇḍa-mukuta* and a pendant is hanging on his forehead. His left tusk is very prominent and a snake is used as his *udarabandha*. The attributes of the first, second, sixth and seventh hands are indistinct and he holds an *aṅkuśa* in his third hand, serpent hood in the fourth, a serpent-tail in the fifth and a *modaka-pātra* in the eighth hand that is lower left. The *modakas* are of big size. The open tip of the trunk is trying to pick up the *modakas*. Although the image is not much ornamented but it is a unique piece of its kind. It can be assigned to circa tenth century A.D.

Gaṇeśa's small trunk is shown turned towards right in an image from Utanvada, district Shivpuri. The four-armed Gaṇeśa is seated in *lalitāsana* with the right foot placed at the back of his *vāhana* rat. His first hand is mutilated and he holds a *paraśu*, a lotus bud and a *modaka-pātra* in his second, third and fourth hands respectively. His left tusk is depicted. This image may be of circa twelfth century A.D.

In a pillar fragment from Marai, district Satna, a two-armed Gaṇeśa is depicted in its central portion. It is now preserved in the Indian Museum, Calcutta (A 24194/NS3933). A female divinity is shown above him and an elephant is shown below him. He holds a *modaka-pātra* in the left hand and the attribute of the right hand is indistinct. It can be assigned to circa eleventh century A.D.

Two, four and six-armed images of seated Gaṇapati are also found at Kalinjar and Ajaygarh.<sup>111</sup> Their attributes are similar to some extent with the Khajuraho images discussed earlier. Some images at these places show *mudrās* with their hands and the *vāhana* rat is also depicted in some of them.

A four-armed figure of seated Gaṇeśa belonging to circa eleventh century, originally from Madhya Pradesh is preserved in the Rietberg Museum, New York.<sup>112</sup> His forehead is adorned with beaded laces and a rosette in the centre. He is less ornamented and his *nāga-yajñopavīta* is kept untied. He holds a *danta*, a *paraśu*, a *padma* and a *modaka-pātra* in his hands. The trunk is placed on the *modaka-pātra*.

110. Khajuraho Ki Dev Pratimayen, p.41.

111. Sunil Kumar Sullere, *Ajaygarh aur Kalinjar Ki Deva Pratimayen*, New Delhi, 1987, pp. 127-128.



## GUJARAT

An image of seated Gaṇeśa, on stylistic grounds assignable to circa late fourth century A.D. was noticed from Dhank, district Junagarh of Gujarat. This two-armed image (Fig. 49) is crude and elephantine and its physique resembles to some extent with the early images of Gaṇeśa from places like Mathura etc. The right hand of the deity is placed on his right knee and he holds a *modaka-pātra* in his left hand on which his trunk is placed. This image is without ornamentation. The special feature of this image is a *yogapaṭṭa* tied around his belly and the left knee. This feature is also noticed in the images from Orissa, Rajasthan and Madhya Pradesh but it appeared quite early in Gujarat.

Gaṇeśa is also depicted in circa late sixth century A.D. at the *lalāṭabimba* of an old temple at Gop, district Jamnagar. A four-armed image of Gaṇeśa belonging to the same period is from Kavi area<sup>113</sup> in which he is shown seated on a *padmāsana* with a lotus halo behind the head. The attributes in his four hands are a *pāśa* in the lower right, a *śaṅkha* in the upper right, *paraśu* in the upper left, and a *modaka-pātra* in the lower left on which his trunk is placed. He has worn the jewelled ornaments, armlets, anklets, a *niṣka-hāra* and a double-stringed pearl *yajñopavīta*.

A four-armed Gaṇeśa from Koteswar, district Banaskantha is shown wearing a *nāga-udarabandha*. He holds a *mūlaka* in his lower right hand and his lower left hand is placed on a *modaka-pātra* which is kept on the head of a devotee who is at Gaṇeśa's left side. The attributes of other two hands are indistinct. The noticeable feature of the image is the trunk of the deity which has turned towards right making a curve in the centre and a curl at the tip.

Many images of seated Gaṇeśa are in the temples at Roda, district Sabarkantha. These images can be assigned to circa eighth century A.D. Two Gaṇeśa's figures are in the door lintel of Temple 3 at Roda, district Sabarkantha. He is two-armed and in both the images his trunk is placed on the *modaka-pātra* which is kept in the left hand. Almost a similar image is also at the door lintel of Temple 5 at Roda. The image in Temple 6 at the same place is four-armed. He holds a *danta* in his upper right hand and a *modaka-pātra* in the lower left hand. Remaining two hands are mutilated. The four-armed image in Temple 7 at Roda is seated in *mahārājālīlāsana*. The attributes in his hands are a *mūlaka* in the lower right, *padma* in the upper right, the attribute of the upper left hand is broken and he holds a *modaka-pātra* in his lower left hand. His trunk is turned towards left. He is shown wearing a beaded chain on his forehead, a necklace, bracelets, anklets and a *nāga-yajñopavīta*.

112. Helmut Brinker and Ekerhard Fischer, *Treasures from the Rietberg Museum*, New York, 1980, pp. 40-41, fig. 8.

113. V.S. Parekh, "Some Interesting Sculptures from Kavi Areas", *Journal of the Oriental Institute, Baroda*, Vol. XXVI, No.2, December 1976, p.188, fig. 2.



A four-armed Gaṇeśa from Kundhol, district Sabarkantha is housed in the Prince of Wales Museum, Bombay (No. 576)(Fig. 50). Gaṇeśa is seated on a lotus seat and a halo is provided at his back. He is holding a *danta* (?) , a *padma*, a *paraśu* and a *modaka-pātra* in his four hands clockwise starting from the lower right onwards. He has worn a necklace, bracelets, armlets, anklets and an untied *nāga-yajñopavīta*. His ears are conch shaped and are adorned with *cāmara* shaped ornaments. A triangle is also carved on the seat. Both his tusks are broken. This image can be assigned to circa seventh century A.D. The attributes of this image correspond with the description given in the *Matsya-Purāṇa*,<sup>114</sup> *Rūpamaṇḍana*,<sup>115</sup> *Aparājitapṛcchā*<sup>116</sup>, and the *Pratiṣṭhālakṣaṇasārasamuccaya*.<sup>117</sup>

Two images of seated Gaṇeśa which can be assigned to circa ninth century A.D. are from Shamlaji, district Sabarkantha. A four-armed image is from a pillared shrine near Chodji Mandir. His attributes are similar to the image described above. The second image from Shamlaji (Fig. 51) is two-armed and is in the *garbhagrha* of the Gaṇeśa temple. The attributes in his hands are a *danta* in the right and an *akṣamālā* in the left. The devotees are depicted on his both sides. The trunk is turned towards left and is placed on the *modaka-pātra* which is carried by a devotee on his head.

In the four-armed image from Bhimanātha temple at Vadodara, district Vadodara, Gaṇeśa is shown seated in *lalitāsana* and he has worn a *karaṇḍa-mukuṭa*. His *vāhana* rat is depicted near his left knee. He holds a *daṇḍa* or a *danta* in his lower right hand, *paraśu* in the upper right, *padma* in the upper left hand and his lower left hand is broken. His trunk is also broken. Both his tusks are depicted. He has worn a necklace, a double stringed sacred thread, bracelets, anklets and a *dhotī* whose folds can be noticed between his legs. This image can be ascribed to circa ninth century A.D. But in an image of the same period from Ranakdevī temple at Wadhwan, district Surendranagar, Gaṇeśa is shown seated on a *padmāsana*. He has worn a *nāga-yajñopavīta* and beaded ornaments. His ears are also decorated with *cāmara* shaped ornaments. The attributes in his hands are a *mūlakā* in lower right, a *sanāl-padma* in the upper right, the attribute of the upper left is indistinct and he holds a *modaka-pātra* in the lower left hand.

A two-armed Gaṇeśa carrying a *danta* and a *modaka-pātra* in his right and left hands respectively is in a niche at the Sitalāmātā temple, Vadnagar, district Mehsana. His eyes are big in size in this representation. This image may belong to circa tenth century A.D. Another image belonging to the same period is in the Baroda Museum.<sup>118</sup> The special feature of this image is a big circular *tilaka* on his forehead.

114. *Matsya Purāṇa* 260.52-55.

115. *Rūpamaṇḍana* 5.15.

116. *Aparājitapṛcchā* 212.35-37.

117. *Pratiṣṭhālakṣaṇasārasamuccaya* 184-199.

118. Ramanlal N. Mehta, "A few Gaṇeśa images from Gujarat", *Bulletin of the Baroda Museum and Picture Gallery*, Vol. V, pt. I-II, Baroda, 1949, p.25, fig.2.



A four-armed Gaṇeśa is depicted as a *Bhāraputraka* on a *maṇḍapa* pillar bracket in the Muni Bawa's temple, near Than, district Surendranagar. The right tusk is depicted and the trunk is turned towards right. Both his lower hands are mutilated and the upper hands are raised above the shoulders. This representation can be ascribed to circa late tenth century.

The four-armed image which was noticed in the Brahmā temple at Nagara, district Cambay shows Gaṇeśa seated on a lotus-seat in *lalitāsana* (Fig. 52). He has worn a *karaṇḍa-mukuṭa*. He is holding the usual attributes *danta* and *paraśu* in the right hands; and a *modaka-pātra* in the lower left hand; the upper left hand is broken. His trunk is hanging straight with a curve towards right at the end instead of being placed on the *modaka-pātra* as usual. This image can be assigned to circa tenth century A.D.

At Modhera, district Mehsana, two-armed Gaṇeśa is depicted on a *gudhamanḍapa* pillar capital in the Sūrya temple. His right hand is placed on the belly and probably he is holding a *modaka-pātra* in his left hand. His trunk is applied on some eatable and it is raised parallel to his head. He is flanked by females on both sides. The image is of circa 1027 A.D.

In the lower portion of the left jamb of the doorway of the Viṣṇu temple at Attarsumbha, district Sabarkantha, a four-armed seated Gaṇeśa is depicted. The attributes in his four hands are *danta*, *paraśu*, *padma* and a *modaka-pātra*. His proboscis is turned towards left abruptly from the root and is applied over the *modakas*. Gaṇeśa is flanked by two females, one on each side, standing in separate niches. This image can be assigned to circa eleventh century A.D.

A four-armed seated Gaṇeśa belonging to circa eleventh century A.D. was noticed in a loose *jaṅghā* piece at Umta, district Mehsana. He is seated in *lalitāsana* and his *nāga-yajñopavīta* is left unknotted. He has worn a chain of bells on his forehead. He holds a *danta* in his lower right hand, *paraśu* in the upper right, the upper left hand is mutilated and he holds a *modaka-pātra* in his lower left hand. His mutilated trunk is applied on the *modakas*. His *vāhana* rat is busy in eating a *modaka* in the right corner below.

In an image of circa twelfth-thirteenth century from Gujarat which at present is housed in the Junagarh Museum, Gaṇeśa is bedecked with many gems and jewels. He holds a *paraśu* in his upper right hand and a *mūlaka* in his upper left hand. Attributes of his lower hands and his trunk are broken. His *vāhana* rat is shown near his left knee. Most interestingly eight figures of Gaṇeśa with their trunk turned towards left are also depicted in the *prabhāvalī* of the main image.

A double-headed unique image of Gaṇeśa from Gujarat is preserved in the Junagarh Museum (Fig. 53). In this representation one small head is depicted on the main head. The image has lost its portion below the neck. The upper portion such as trunk and hands are also mutilated. As the hands are mutilated, it is difficult to say



about the number of hands. The attributes recognizable are a *paraśu* and a *triśūla* in the right side hands and a *padma* in the left side hand. The mutilated proboscis of both the heads are turned towards left. The foreheads of both the faces are adorned with beaded chains. A *karaṇḍa-mukuṭa* is also worn by the upper head. A bracelet is also visible in one of his surviving right hands. This image can be assigned to circa twelfth century. If this sculpture would have not been mutilated, it would have been certainly a specimen of its own kind.

### MAHARASHTRA

Seated Gaṇeśa images are noticed from Maharashtra also. A two-armed Gaṇeśa is shown seated on the pillar of the main hall, Cave No. 1, at Elephanta, district Kolaba, Maharashtra. In this image of circa 550 A.D., Gaṇeśa is shown pot-bellied, *śūrpakarna* and his trunk is turned towards left. In the same cave a four-armed Gaṇeśa is shown with attendants or devotees. This image is on the south wall of the east wing of the western chapel. Flying Vidyādhara couples are carved in the upper corners and also at the top centre of the sculpture. His trunk is turned towards left and is placed on the *modaka-pātra*.

Many images of seated Gaṇeśa are in the caves at Ellora, district Aurangabad. All the images are four-armed and ranging between circa sixth century to circa eighth century A.D. The ornaments worn by these images are also similar. The proboscis in almost all the images is shown applied on the *modaka-pātra*. In some of the images the right tusk is depicted (in Cave Nos. 15, 16, 17, 21, 22, and 23). In the images of Cave No. 17 and 21 the serpent is used as *udarabandha* while in the images of Cave No. 23 and 16 a serpent serves as a *yajñopavīta*. The image in the Cave No. 15 is without *udarabandha* and *yajñopavīta* and his trunk is very long. The attributes in the hands of these images are common except minor changes. The image of Cave No. 17 (Fig. 54) which can be assigned to second half of the sixth century A.D. shows him seated in the *mahārājālāsana*. He holds a *padma* in his lower right hand, an *akṣamālā* in the upper right, a *kuṭhāra* in the upper left and a *modaka-pātra* in the lower left. Gaṇeśa is flanked by attendants in this representation.

In some of these cave images Gaṇeśa is shown seated in *ardhaparyāṅkāsana* but in the images of cave no. 16 he is seated in such a manner that his belly is touching the lotus seat on which he is seated. The image in the Cave No. 23 has worn a bell anklet in his right ankle.

The image in the *garbhagrha* of the Gaṇeśa temple at Markandi, district Garhchiroli depicts four-armed Gaṇeśa seated in *lalitāsana*. This image (Fig. 55) can be called as an artistic representation of the deity and can be ascribed to circa eleventh century A.D. Gaṇeśa is shown wearing a *dhotī*, a necklace, a *hāra*, an *uttariya*, an *udarabandha*, a *mekhalā*, armlets, anklets, a beaded chain around his head, and a *karaṇḍa-mukuṭa*. The



śūrpakarna and pot-bellied Gaṇeśa is shown bearing *danta*, *paraśu*, *sanāl-padma* and a *modaka-pātra* in his hands. His trunk which is turned towards left is not placed on the *modaka-pātra*; instead it is touching the stalk of the lotus. His *vāhana* rat is shown near his right foot. The rat is also shown wearing belts and it resembles a war-horse.

An image with similar attributes belonging to the same period as above and also at the same place is in the *antrāla* niche at the Markanda Rishi temple. Here Gaṇeśa is seated in *ardhaparyāṅkāśana* and is shown less ornamented as compared to the previous one described above. Almost similar image is in the *maṇḍapa* of the Markandēśvara temple at the same place. In this image both his tusks are depicted and a serpent is tied to his belly. His *vāhana* rat is also shown on the seat. The *modaka-pātra* in these images is more in height, like a tumbler.

The four-armed Gaṇeśa from Thana (Jaundhali Baug), district Thana, presently preserved in the Prince of Wales Museum Bombay (No. 65.26) is shown seated in the *lalitāsana* (Fig. 56). His right tusk is complete and the left one is half broken. The attributes in his hands are *svadanta* in the lower right, both his upper hands are broken but traces of a *padma* in the upper left hand can be seen. He holds a *modaka-pātra* in his lower left hand and his proboscis is applied over it. Gaṇeśa has worn a flat *kirīṭa-mukūṭa* and a *nāga-yajñopavīta*. This image can be assigned to circa eleventh century A.D.

A four armed Gaṇeśa is depicted as *bhārputraka* in the bracket of the pillar of the Mahādeva temple at Anwa, district Aurangabad (Fig. 57). His two upper hands are shown supporting the weight and both his lower hands are kept on their respective knees. His sitting posture gives the impression as if he is loaded with heavy weight. A big circular mark is also depicted in the centre of his forehead. This image belongs to second half of the twelfth century A.D. In the same temple Gaṇeśa is depicted seated in an *antrāla* niche. This figure is badly damaged but the remains suggest that it was a richly ornamented image.

There is also a large sized<sup>119</sup> image of Gaṇeśa in the Veranda of Cave No. 21 of the Panhale caves. These caves are situated in district Sindhudurg (old Ratnagiri in Maharashtra). This image belongs to Yādava period. The four-armed Gaṇeśa is shown holding a *paraśu* in his upper right hand and a *modaka-pātra* in his lower left hand. The attributes in the remaining two hands are indistinct. His proboscis is applied on the *modaka-pātra*.

## ANDHRA PRADESH

The earliest image of seated Gaṇeśa from Andhra Pradesh is in terracotta which is assignable to the Sātvāhana period and was found at Veerapuram, district Kurnool. This

119. M.N. Deshpande, "The Panhale Kaji Caves : A Hinayana and Tantric Vajrayana Centre, with Caves of the Natha Sampradaya," In Robert Skelton and others, Ed., *Facets of Indian Art : A Symposium held at the Victoria and Albert Museum, New Delhi, 1987*, p.17, fig. 7.



image has already been discussed. At Peddavegi <sup>120</sup> in the west Godavari district of Andhra Pradesh two baked clay images of Gaṇeśa were found. These images are two-armed and depict Gaṇeśa seated in *ardhaparyāṅka* posture. Their trunks are turned towards left. The left hand rests on its respective knee and holds a *modaka* in it. These images are of the last quarter of the fifth century A.D.

An image of seated Gaṇeśa belonging to circa late seventh century A.D. was noticed in Svarga Brahma temple at Alampur, district Mehabubnagar (Fig. 58). Here Gaṇeśa is shown seated in the *ardhaparyāṅkāśana*. The attributes in his hands are a *danta* in the lower right, a *paraśu* in the upper right, an *akṣamālā* in the upper left and a *modaka-pātra* in the lower left. He is trying to pick up a *modaka* in the tip of his trunk. He has worn a stringed *yajñopavīta* and a *nāga* is used as his *udarabandha*. The attributes of this image are according to the description given in the *Bhaviṣya Purāṇa*<sup>121</sup> but not in the same order as given in the purāṇa. Another image of seated Gaṇeśa at the same place is in the Bāla Brahma temple. In this image his trunk is turned towards right. As regards the attributes in the hands, the lower right hand is mutilated and he holds an *akṣamālā* in the upper right, a club in the upper left and a *modaka-pātra* in the lower left hand. He has worn a *kaṇḍa-mukūṭa*.

In an image belonging to circa eighth century A.D. from the Someśvara temple, Mukhalingam, district Srikakulam his *vāhana* rat is also depicted on the pedestal. The dancing devotees can be seen under the pedestal. In this image the lower right hand of the deity holds an *akṣamālā* with *varada-mudrā* and the upper left hand holds a *paraśu*. Goddess Saraswati is also depicted at the top centre of the niche. This kind of depiction is rare. Jack fruits, *modaka-pātra* and the *vāhana* rat are also depicted below the double petalled lotus seat on which Gaṇeśa is seated. This depiction of jack fruit is very common in the images from Orissa. The right tusk of the deity is also depicted.

The image from Hemavati which was noticed in the *mukhamaṇḍapa* of the Doddeśvara temple No. 38 in district Anantpur looks different from the earlier described images from Andhra Pradesh. The main difference is its sitting posture. He is shown seated in such a manner that his bulging belly touches the seat. A high *kaṇḍa-mukūṭa* is also worn by the deity. This image can be assigned to circa tenth century A.D.

The seated Gaṇeśa has worn the anklets of bells and *nāga-keyūras* in an image at Bhimeśvara temple, *kapili*, south wall at Mukhalingam, district Srikakulam. (Fig. 59). Gaṇeśa has also worn the necklace, ear-ornaments and the beaded chains on his forehead. The attributes in the hands are similar to the other described images from Andhra Pradesh. This image may be of circa eleventh century A.D.

120. I.K. Sarma, "Worship of Gaṇeśa at Vengipura", in S.D. Trivedi, Ed., *Essays on Indology, Polity and administration in honour of Padmabhushan Sh. R.K. Trivedi*, Delhi, 1989, Vol. I, p. 126, pls. 42-1 and 42-2.

121. *Bhaviṣya Purāṇa*, Brahma Parva 29.3-6.



Gaṇeśa is depicted very fat and stout in a two-armed image which is in the front of the *torana* at the Someśvara temple, Kulpak, district Nalgonda (Fig. 60). Gaṇeśa has worn simple necklace, armlets and anklets. His *nāga-udarabandha* is prominently depicted. He holds *danta* and a *modaka-pātra* in his right and left hands respectively. This image is assignable to circa eleventh century A.D.

Two images of seated Gaṇeśa are placed in the south *khakhara* shrine of the Madhukeśvara compound at Mukhalingam.<sup>122</sup> Gaṇeśa is two-armed in one of the images. He is seated in *ardhaparyāṅka* attitude. He holds a big sized *modaka* in his left hand and probably a radish or the broken tusk in his right hand. The trunk is turned towards left and is placed on the *modaka*. The second image is of six-armed Gaṇeśa seated in the *ardhaparyāṅka* attitude. The attributes in hands are clock wise starting from lower right vase, rosary, serpent, axe, sweet-meat ball and an indistinct object. The *vāhana* rat is carved on the pedestal. These images are simple. These images can be assigned to circa tenth century A.D.

Gaṇeśa is depicted with a jewelled *kirīṭa-mukuṭa* and a *nāga-udarabandha* in an image from Andhra Pradesh which is housed in the A.P. Government Archaeological Museum, Hyderabad. The attributes in his hands are a *danta* in the lower right, a *paraśu* in the upper right, a *sanālpadma* in the upper left and a *modaka-pātra* in the lower left hand. This image can be assigned to circa twelfth century A.D.

The bulging belly, of an almost similar image of Gaṇeśa as described above, touches the seat on which he is seated. This image is housed in the Khazana Building, Golkonda (No. 125). In this image the deity is adorned with a *kaṇḍa-mukuṭa*. It can also be ascribed to circa twelfth century A.D.

Gaṇeśa is depicted very artistically in the Gaumṭeśvara triple shrine at Manthani, district Karimnagar (Fig. 61). The four-armed Gaṇeśa is seated in *ardhaparyāṅkāśana* and his belly is touching the seat. He has worn a small *kaṇḍa-mukuṭa* and the beaded chains adorn his forehead. He has worn a few ornaments. Gaṇeśa has also worn a *nāga-udarabandha* whose erected hood can be noticed at his navel. The attributes in his hands are a *danta* in the lower right, a *paraśu* in the upper right, an *aṅkuśa* in the upper left and a *modaka-pātra* in the lower left on which his trunk is placed with a curl at the tip. The image can be assigned to circa late twelfth century A.D.

## KARNATAKA

The images of seated Gaṇeśa are noticed from Karnataka also. A two-armed Gaṇeśa assignable to circa late sixth century A.D. is in Cave No. 1 at Badami, Karnataka (Fig. 62). He holds a *danta* and a *modaka-pātra* in his right and left hands respectively. In an image of circa seventh century A.D. which is in the Badami Site Museum, Gaṇeśa is depicted

122. Thomas E. Donaldson, *Hindu Temple Art of Orissa*, 3 vols., Leiden, 1985-87, fig. 329.



two-armed. He has worn a *karaṇḍa-mukuṭa*. Both his tusks are depicted. But it differs from the previous image in its sitting posture. In this image his bulging belly is touching the seat. An image of circa seventh-eighth century, again from the Site Museum, Badami, depicts four-armed Gaṇeśa who has worn an *udarabandha*. His *vāhana* rat is also depicted. In all these images his trunk is turned towards left and is applied on the *modaka-pātra*.

An image belonging to circa eleventh century A.D. is in the *raṅgamaṇḍapa* of the Gaṇeśvara temple at Galagnath, district Dharwar (Fig. 63). Gaṇeśa is four-armed and he holds the common attributes like *danta*, *paraśu*, *akṣamālā* and *modaka-pātra* clockwise starting from the lower right. The main feature of the image is its third eye which is carved vertically in the centre of his forehead. A halo at the back and a *tilaka* on the forehead can also be noticed.

In an image, from Gadag, district Dharwar (Fig. 64) now in the Prince of Wales Museum, Bombay, the four-armed Gaṇeśa is shown wearing a jewelled *kirīṭa-mukuṭa*. He is also adorned with a necklace, bracelets, anklets, the *yajñopavīta* and an *udarabandha*. His two lower hands are broken and in the two upper hands he holds a *paraśu* and a *padma*. His lower left hand seems to carry the *modaka-pātra* on which the curved tip of his trunk is applied. The image can be of circa late eleventh century A.D.

An image which can also be assigned to circa eleventh century A.D. is from the Śvara temple, Sirsandi, district Dharwar. In this representation (Fig. 65) the four-armed Gaṇeśa is seated in the *ardhaparyāṅka* posture. He is depicted highly ornamented wearing a richly ornate *karaṇḍa-mukuṭa* and his long *hāra* is touching the pedestal. A female figure is depicted in the pendulum of his *hāra* which is hanging at his navel. The attributes in his hands are a *danta* in the lower right, a *kuṭhāra* in the upper right, a *padma* in the upper left and a *modaka-pātra* in the lower left. His *vāhana* rat is carved near his right knee.

Again in an image from the Hoysalesvara compound at Halebid, district Hassan, Gaṇeśa is shown wearing many ornaments and a highly ornate head dress. In this representation he is also shown wearing a *nāga-udarabandha*. Even his tusks are adorned with ornaments. A bell tied to a chain is also carved near Gaṇeśa's right foot. It can be an image of circa twelfth century A.D. An almost similar image can be seen in the Asian Art Museum of San Francisco.<sup>123</sup>

This rich ornamentation seems to be the special feature of the images from Karnataka as it can again be seen in the images of Gaṇeśa from Halebid which are presently housed in the Govt. Museum, Bangalore (No. V 15), from the Kappe Chennigarya temple, Belure, district Hassan and the Lakshmī-Narāyaṇa temple at

123. *Ganesha : The Elephant-headed God*, San Francisco, 1986, fig. nos. 4 and 5.



Brahmasamudra, district Chicmangalur. In the image from Belur (Fig. 66) the deity is adorned with all the ornaments along with an ornate *prabhāvalī*. In the image from Brahmasamudra lotus buds are depicted as coming out of the tip of his trunk. This feature can also be seen in an image of the San Francisco Museum.<sup>124</sup> The long garland and the sitting posture are similar in all these images.

Seated Gaṇeśa is also depicted six-armed in an image on the east wall of the Sūrya shrine of the Bucchesvara temple at Koravangala, district Hassan. (Fig. 67). Here also Gaṇeśa is shown richly ornamented. The deity is seated in *lalitāsana* and his belly is not very bulging. The attributes in his hands clockwise are: first hand is broken, *danta* in the second, *paraśu* in the third, holding the tip of his trunk with the fourth, a *padma* in the fifth and a *modaka-pātra* in the sixth hand. The notable feature of this image is that the trunk has gone above Gaṇeśa's left shoulder and the tip is held by the upper left hand. This image can be assigned to circa twelfth century A.D.

#### TAMILNADU

A four-armed image of seated Gaṇeśa which can be assigned to circa seventh century A.D. and originally belonged to Tamilnadu is in the National Museum (No. 59.153/233) (Fig. 68). He is seated on a *padmāsana* with legs wide apart and the lower portion of his belly is placed on the seat. He has worn a small *karāṇḍa-mukūṭa*. The attribute in his lower right hand is probably a *danta*, the attributes in other hands are indistinct. The proboscis is turned towards left after hanging straight and its tip is placed near left breast while making a 'U' shape curve. This peculiar sitting posture and the curve of the trunk can also be noticed in a two-armed image of seated Gaṇeśa from the Satyagiriśvara temple, Tirumayam, district Tiruchirapalli. But in this image the trunk is turned towards right. This image can be of circa eighth century A.D.

An image of Gaṇeśa belonging to circa ninth century A.D. from Kaveripakkam, district Arcot is preserved in the Government Museum, Madras (No. 71-24/37). (Fig. 69). In this image Gaṇeśa is shown seated on a circular *padmāsana*. His belly is exceptionally big in this image. His upper right hand depicts *tarjanī-mudrā*, he holds an *akṣamālā* in upper left hand and some eatables in the lower left hand on which his trunk is applied after hanging straight.

A beautiful depiction of Gaṇeśa is in the *ardhamanḍapa*, south wall of the Natulai Iśvaragr̥ham at Punjai, district Thanjavur. The sitting posture and the turn of the trunk of this image are also like the images described above. But in this image Gaṇeśa has worn the *nāga-keyūras*. Vidyādharaś are also depicted in the upper corners of the slab. An umbrella shaped design is also provided at the top centre of the back slab. This image can be assigned to circa mid-tenth century A.D.

124. *The Elephant-headed God*, San Francisco, fig. no. 5.



In the image from the Agastyeśvara temple at Perungudi, district Tiruchirapalli, Gaṇeśa is shown carrying a *danta* with *abhaya* in his lower right hand, an *aṅkuśa* (?) in the upper right, a *pāśa* in the upper left and a single *modaka* in the lower left hand. This image shows his right tusk broken and the left one intact. This image can be assigned to circa eleventh century A.D.

The above discussed images are not much ornamented but an image of Gaṇeśa in a niche in the south wall of the *ardhamaṇḍapa* of the Virattaneśvara temple, Tiruttani, district Chingleput is a little ornamented. (Fig. 70). In this representation the deity has worn a *karaṇḍa-mukuta*, *keyūras*, necklace, bracelets, anklets, *yajñopavīta*, *udarabandha* and ear ornaments. The attributes in his hands are a single sweet in the lower right, a *danta* in the upper right, a *triśūla* (?) in the upper left and the lower left is placed on its respective knee. In this image also the trunk is turned towards left after hanging straight first. In this image again the left tusk is depicted. The deity has worn a *yajñopavīta* of flowers. The image is of circa 895 A.D.

An exceptionally heavy image of seated Gaṇeśa which is adorned with ornaments is in the Vināyaka temple at Tiruvalanjuli, district Thanjavur. (Fig. 71). He holds *svadanta* in the lower right hand, an *aṅkuśa* in the upper right, a *pāśa* in the upper left and a single *modaka* in the lower left hand on which his trunk is applied. In this image also his left tusk is depicted. This image belongs to circa 1158A.D., the reign of Rajaraja II.

Gaṇeśa with his hosts is depicted in the Brahmapurīśvara temple at Pullumangai, Tamilnadu.<sup>125</sup> He is depicted seated on a lotus seat in the usual style of Tamilnadu in which his belly touches the seat. An umbrella is also carved above his head. Most interestingly in this image his *vāhana* rat is carved in the pilaster of the niche in which Gaṇeśa is seated. This image can be assigned to circa tenth century A.D. The images of four-armed Gaṇeśa seated on his *vāhana* rat are also found in the temple cars of the Tamilnadu temples.<sup>126</sup> The usual attributes of these images are *pāśa*, *aṅkuśa*, *svadanta* and mango.

A rare wooden image of five-faced, ten-armed Gaṇeśa<sup>127</sup> from South India shows Gaṇeśa seated on a double-headed *vāhana*. This *vāhana* has two elephant heads issuing forth from a human body. All the five faces of Gaṇeśa are depicted in a horizontal row. These five heads have worn the *kirīṭa-mukuta*s. All the trunks, except the central one, are curled inside near the mouth suggesting as Gaṇeśa is eating the *modakas*. The central trunk is turned towards left. The attributes in his hands clockwise are: starting from the

125. Aschwin De Lippe, "The sculptures and Architecture of Southern India", In Basil Gray, Ed., *The Arts of India*, Oxford, 1981, p.75, fig. 83.

126. Raju Kalidos, *Temple cars of Medieval Tamilaham*, Madurai, 1989, p.115.

127. M.C. Joshi and K.S. Ramachandran, "A Rare wooden Image of five-faced Gaṇeśa", *East and West*, Vol. 21, Nos.-3-4, September-December 1971, pp.337-340.



lower right *abhaya-mudrā*, *khadga*, *danta*, *paraśu*, *utpala*, *śaṅkha*, *nārikela*, *śara*, *pāśa* and the lower left hand is broken which might be holding a *modaka-pātra*. The feet of the god rest on the upturned palms of his two-headed *vāhana*. This image can be of circa thirteenth-fourteenth century A.D.

## KERALA

. An image of four-armed seated Gaṇeśa which can be assigned to circa ninth-tenth century A.D. from Kodungalur, Thiruvanchikulam area in Kerala is a detached part of a *saptamātrkā* panel. In this image Gaṇeśa has worn a *jaṭā-mukuṭa* and is seated on an ornate seat. He carries a fruit in his lower right hand and a noose in the upper left hand. The other two hands are broken. The sitting posture and the turn of the trunk are similar to the images from Tamilnadu. The trunk is turned towards left. A halo at the back and the *nāga-yajñopavīta* of the deity can also be seen in this image.

An image of four-armed seated Gaṇeśa is from the Kanneśvara temple at Kavur, district Kozhikodi.<sup>128</sup> This image has been defaced but the turn of the trunk towards left and the *mukuṭa*, *yajñopavīta*, *udarabandha* and the *hāra* worn by the deity are quite visible. The sitting posture is as usual like the images from Tamilnadu. This image can be assigned to circa ninth century A.D.

## II. STANDING IMAGES

The earliest images of standing Gaṇeśa in stone are from Mathura in Uttar Pradesh. These are in the possession of the Mathura Museum (No. 758); the Museum Fur Volkerkunde, Munich and in the collection of Mrs. and Mr. James W. Alsdorf, Chicago. These images belong to the Kushāṇa period and have already been discussed. As noticed, the common features of these earliest standing images are two-arms, single-tusk, pot-belly, trunk turned towards left and applied on the *modaka-pātra* which is kept in the left hand and the *nāga-yajñopavīta*.

## UTTAR PRADESH

An image of Gaṇeśa in the Mathura Museum (No. 1170) also depicts him standing.<sup>129</sup> This image was found in the river Yamunā near some *ghāṭ* at Mathura. The lower portion from the knees of this figure is lost. It is a two-armed image holding a *modaka-pātra* in the left hand from which he is picking up a *modaka* in the tip of his trunk. The attribute of the right hand is broken. The right tusk is visible. The pot-bellied and naked Gaṇeśa is adorned with a *nāga-yajñopavīta* and a necklace. On stylistic basis this image can be assigned to circa third-fourth century A.D. Another image in the Mathura

128. H. Sarkar, *An Architectural Survey of Temples of Kerala*, Delhi, 1978, p.109, pl. XIV B.

129. D.B. Diskalkar, "Some Brahmanical Sculptures in the Mathura Museum", *Journal of the Historical Society*, Vol. V, Part I, 1932, p. 45, pl.19 (ii).



Museum (No. 1064)<sup>130</sup> also bears the similar features which can be assigned to the early Gupta period.

A four-armed figure of standing Gaṇeśa from Ramnathpur, district Allahabad is in the Allahabad Museum (No. 644). The image is broken from the hip (Fig 72). A pearled chain with a triangular crest in the centre adorns the forehead of the deity. He has also worn a necklace, jewelled armlets, bracelets, *yajñopavīta* of pearls, ear ornaments and an *udarabandha*. His right tusk is intact. His lower right hand rests on a bowl of *modakas* which is kept on the head of a *gaṇa*; he holds an *akṣamālā* in his upper right hand, a *mūlaka* is kept in the upper left hand and the lower left hand rests on his own waist. The proboscis is turned towards right and is curled upward near the tip of his right ear; it is not placed on the *modaka-pātra*. Traces of a plain round halo at the back can be noticed. This image can be assigned to circa eighth century A.D.

Two-armed standing Gaṇeśa is depicted in a miniature shrine from Allahabad, district Allahabad. It is now preserved in the Allahabad Museum (No. 661). The deity is standing in *dvi-bhaṅga* posture. As the image is badly mutilated its attributes cannot be recognised. This image is of circa ninth century A.D. A four-armed image belonging to circa tenth century A.D. is also on a miniature shrine which again belongs to Allahabad and also housed in the Allahabad Museum (No. 673). In this image Gaṇeśa's lower right hand is resting on a *paraśu* and he holds a *modaka-pātra* in his lower left hand on which his trunk is applied. The attributes in the remaining two hands cannot be recognised. Apart from these, a few other shrine models are also in the Allahabad Museum<sup>131</sup> (Nos. 663, 1077, 677, 666, 659), which depict Gaṇeśa along with either Sūrya, Pārvati, or Viṣṇu in their niches.

Standing Gaṇeśa is also depicted in the niches of shrine models from Varanasi which are presently housed in the Bharat Kala Bhawan, Varanasi (Nos. 15, 39, 51). In all these images Gaṇeśa is depicted four-armed; his lower right hand is resting on a *paraśu* and the lower left is holding a *modaka-pātra* on which his trunk is applied. All these images can be assigned to circa tenth century A.D. One more four-armed image of Gaṇeśa in a miniature shrine at Sarnath, Varanasi, shows Gaṇeśa standing in *dvi-bhaṅga* posture and looks similar to the shrine images in Bharat Kala Bhawan, Varanasi. It can also be ascribed to the same period. A Gaṇeśa figure standing to some extent in *samabhaṅga* posture is depicted in the fragment of a door jamb from Sarnath, district Varanasi. It is preserved in Sarnath Museum (No. 608) In this representation Gaṇeśa has worn a *yajñopavīta*, a *mekhalā* and a *dhotī*. His lower right hand is shown resting on a *paraśu* and he holds a *modaka-pātra* in the lower left hand. The attributes in the

130. M.K. Dhavalikar, "Gaṇeśa in Mathura", In M.B. Pande and B.D. Chattopadhyaya, Ed., *Archaeology and History: Essays in Memory of A. Ghosh*, Delhi, 1987, Vol. 2, p. 472.

131. Pramod Chandra, *Stone Sculpture in the Allahabad Museum*, Poona, 1970, pp. 171-172.



remaining two hands are indistinct. His proboscis is not applied on the *modaka-pātra* but it is turned towards right and then curls at the chest. This image can be ascribed to circa eleventh century A.D.

In a four-armed image of standing Gaṇeśa from Siron Khurd,<sup>132</sup> district Lalitpur which is presently housed in the Jhansi Museum (No. 81.47), Gaṇeśa's *vāhana* rat is depicted near his feet. The head of this image is broken. It is a less ornamented image. The lower left hand holds the corner of the *uttarīya* and the remaining three hands are broken. It can be an image of circa tenth century A.D.

A well ornamented four-armed Gaṇeśa is standing in a doorjamb near Neelakanṭha temple in the Kalinjar Fort, district Banda. The deity has shown wearing a *karāṇḍa-mukuta*, necklace, garland, armlets, *mekhala*, anklets and a *dhotī*. His *vāhana* rat is depicted near his left foot. This image can be ascribed to circa twelfth century A.D.

A four-armed Gaṇeśa standing in *dvi-bhaṅga* pose is from Dudhai, district Lalitpur. His lower right hand is in *vitarkamudrā*, upper right holds a *padma*, upper left holds an object like *gadā* and the lower left is resting on a *paraśu*. His trunk is turned towards right making a curve in the end towards left. He is shown with usual ornaments. A devotee with folded hands is depicted to his right side. This image may be of circa eleventh century A.D.

Another four-armed standing Gaṇeśa is depicted in the doorsill of the Viṣṇu temple at Garhwa, district Allahabad (Fig. 73). He is shown wearing a string on his forehead. A *dhotī* is also worn by him. Both his tusks are depicted but the right one is bigger in size. His trunk is hanging straight with a curve at the end. His lower right hand is resting on a pillar, he holds a *paraśu* in upper right hand, *modaka-pātra* in the lower left and the attribute in upper left hand is not recognizable. This image belongs to circa twelfth century A.D.

A highly ornamented, inscribed image of eight-armed Gaṇeśa standing in *tri-bhaṅga* pose is from Uttar Pradesh and is presently housed in the Lucknow Museum (No.H18) (Fig. 74). Along with ornaments, the deity has also worn a *nāga-yajñopavīta*. A trifoil arch flanked by *makaris* is depicted at the top of the slab. The attributes or position of his hands clockwise are lower right rests on a *paraśu*, probably hem of *uttarīya*, *akṣamālā*, hood of the snake, tail of the snake, *mūlaka*, *modaka-pātra* on which his curved trunk is applied and hem of the *uttarīya*. A female musician is seated on the deity's left side. This image can be assigned to circa eleventh-century A.D.

## BIHAR

Images of standing Gaṇeśa are also available from Bihar. An image of Gaṇeśa is carved on a pillar which is erected in front of the Mundeśvarī temple at Mundesvari,

132. S.D. Trivedi, *Sculptures in the Jhansi Museum*, Jhansi, 1983, p.58, fig. 38.



district Rohtas, Bihar. This image is dated in anno 36 of Harṣa, which is equal to 636 A.D. This four-armed Gaṇeśa is standing with a slight bend at the waist. He has worn a necklace, a *nāga-yajñopavīta* and a *dhotī*. He holds an *akṣamālā* in his lower right hand, *danta* in the upper right, a *modaka-pātra* in the upper left and the lower left is resting on a *paraśu*. His trunk is applied on the *modaka-pātra*.

A four-armed image of Gaṇeśa standing in *tribhaṅga* pose, originally from eastern India, most probably from Bihar is at present in the Asian Art Museum, San Francisco.<sup>133</sup> It belongs to Pāla period, circa eleventh century A.D. He is standing on a double petalled lotus seat. The deity is adorned with a head dress, necklace, armlets, bracelets, anklets, *udarabandha*, *yajñopavīta* and a *dhotī*. Both his tusks are depicted but the right one is shown half broken. As regards attributes his lower right hand is resting on a *paraśu*, holds a *mūlaka* in the upper right hand, *svadanta* in upper left hand and a *modaka-pātra* in the lower left hand on which his proboscis is applied.

### BENGAL

A head-less four-armed<sup>134</sup> image of Gaṇeśa which can be assigned to circa tenth-eleventh century A.D. was found at Rangamati in the Murshidabad district of West Bengal. Presently this image is preserved in the Asutosh Museum of Calcutta University. Here the deity is standing on a pedestal. The attributes in his four hands clockwise are; an *akṣamālā*, probably a *kalaśa*, a *triśūla* and a *modaka-pātra*. His trunk is placed on the *modaka-pātra*. He has worn a necklace, a *yajñopavīta* and other ornaments.

A two-armed standing Gaṇeśa from Gangarampur,<sup>135</sup> West Dinajpur is presently in the Akshaya Kumar Maitreya Museum, University of North Bengal, Darjeeling. The ornamented figure of Gaṇeśa is shown standing in *ālīḍha* pose by the side of the principal image, possibly a goddess (Durga ?). The portion of the lower right hand holding an *āyudha* of the main deity is visible just near the well arranged *jaṭā* of the Gaṇeśa's figure. The lower portion of the legs of Gaṇeśa is broken. He is depicted wearing a *nāga-yajñopavīta* and a *nāga-udarabandha*. His right hand rests on a broken *aṅkuśa* and he holds a *modaka-pātra* in his left hand on which his trunk is placed. This figure can be assigned to circa eleventh century A.D.

### ORISSA

An image of Gaṇeśa from Orissa which can be assigned to circa seventh century A.D. is presently housed in the Branch Museum, Balosore. In this representation the four-armed Gaṇeśa is standing on a lotus seat. He is shown wearing a *jaṭā-mukuṭa*, *nāga-yajñopavīta* and a *dhotī*. Flying Vidyādhara can be noticed in the upper corners of the slab and below a devotee is standing to the right side of Gaṇeśa with a pot of offerings in

133. *Ganesha : The Elephant-Headed God*, San Francisco, 1986, No. 6.

134. Krishna Biswas, "Ganapati Images of Bengal", *Journal of Ancient Indian History*, Volume XII, 1978-79, p.138.

135. P.K. Bhattacharya, *Iconography of Sculptures*, Darjeeling, 1983, p.6.



his left hand. Deity's ears are also adorned with lotus bud shaped ornaments. He holds probably a *danta* in his lower right hand, an *akṣamālā* in the upper right, a *modaka-pātra* in the upper left and the lower left hand is resting on the handle of a *paraśu*. He is facing somewhat to the left and his proboscis is placed on the *modaka-pātra*. His *vāhana* rat is depicted on the right side.

Gaṇeśa's proboscis is turned towards right and is curled up near his mouth in a four-armed image from the Liṅgarāja compound.<sup>136</sup> Here the deity is shown standing in *dvibhaṅga* pose. He holds a long handled *paraśu* in the lower right hand, an *akṣamālā* in the upper right, a *mūlaka* in the upper left and a *modaka-pātra* in the lower left hand. The deity is adorned with a *mukuṭa*, necklace, armlets, bracelets, anklets, beaded *udarabandha*, *nāga-yajñopavīta*, beaded *mekhalā* with a lotus-rosette in the centre and a *dhotī*. Two seated devotees holding a *modaka-pātra* and a jack fruit can be seen in both the corners. A rat is eating the *modakas* from the devotee's *pātra*. A halo is also provided at the back of the deity. It can also be an image of circa seventh century A.D.

A four-armed standing Gaṇeśa is depicted in the south face *vimāna* of the Uttareśvara temple at Bhuvaneshwar, district Puri. This image is similar to the preceding one but its belly is not much bulging. It is also of the same period.

A four-armed image of standing Gaṇeśa belonging to circa seventh century A.D. is in the north-east shrine, north *jaṅghā* of the Svapneśvara or the Kanakeśvara temple at Kualo, district Dhenkanal. His trunk is broken in this image. The attributes in his right hands are indistinct but he holds a *paraśu* in his upper left hand and a *modaka-pātra* in his lower left hand. A similar image with devotees in both the lower corners is in the south *jaṅghā* of the Śirṃhanātha temple at Baramba, district Cuttack. This image can be assigned to circa eighth century A.D.

Another four-armed Gaṇeśa stands in a slight *tribhaṅga* pose in a detached image from Pujaripali.<sup>137</sup> In this image Gaṇeśa is shown wearing a *karaṇḍa-mukuṭa*, a *hāra*, *nāga-yajñopavīta*, a beaded *mekhalā* and a *dhotī*. His lower right hand is resting on the handle of a *kuṭhāra* which stands diagonally on the pedestal. He holds a lotus in his upper right hand, probably a *mūlaka* in the upper left and a *modaka-pātra* in the lower left on which his curled proboscis is applied. Traces of his right tusk are visible. This image differs from the preceding one as in this representation his proboscis is applied on the *modaka-pātra* and he is standing with a bend towards right. The position of *paraśu* is also different. The absence of back halo and the style of hair dress are also different in this image. Vidyādharaś are also depicted in the upper corners. This image can be assigned to circa ninth century A.D.

136. Thomas E. Donaldson, *Hindu Temple Art of Orissa*, 3 Vols., Leiden, 1985-1987, fig. 2968.

137. *Ibid.*, fig. 2971.



A well ornamented four-armed Gaṇeśa is depicted standing in a slightly bent position on a lotus seat. This image is from Khiching and is in the Khiching Site Museum (Fig. 75). Gaṇeśa is shown wearing a *jaṭā-mukuṭa* with a *kīrttimukha* in its centre, a necklace, bracelets, waist-band, anklets and a *nāga-yajñopavīta*. He holds an *akṣamālā* in lower right hand, *svadanta* in the upper right, a *modaka-pātra* in the upper left hand and the lower left hand might be resting on the handle of a *paraśu*, which is now broken. His ears are conical and their veins are clearly depicted. Vidyādhara and standing females can also be seen in the upper part of the back slab. The image differs from the preceding one in the manner of wearing jewels. The image can be ascribed to circa tenth century A.D.

Another four-armed image from the same place is in the same museum and also of the same period as above one described. In this image he has worn a *karaṇḍa-mukuṭa* and the trunk is turned towards right and then curls near his mouth. He has also worn a *nāga-yajñopavīta*. The attributes in his hands are an *akṣamālā* in the lower right, a *danta* in the upper right, a *paraśu* in the upper left, and a *modaka-pātra* in the lower left. A devotee is standing to his right and another is seated to his left.

A head-less Gaṇeśa image of circa tenth century A.D. is in the Yameśvara compound.<sup>138</sup> He holds an *akṣamālā* with *varada* in lower right hand, *svadanta* with *abhaya* in the upper right, a *modaka-pātra* is kept in the upper left hand and the lower left is resting on a *paraśu*. His curled trunk is applied on the *modaka-pātra*. His right tusk is intact and the left one is broken. His *vāhana* rat can be seen near his right foot. A similar image with head intact wearing a *jaṭā-mukuṭa* is from south *bhadra* niche of the *vimāna* of the Vārāhi temple at Caurasi.<sup>139</sup> The posture of standing and the attributes of this image are common like other described images but in this image two rodent figures are also depicted in the lower corners. The right sided figure is seated and the left sided one is standing near the handle of the *paraśu*. His *vāhana* rat is also depicted near his right foot. In this image the trunk is not placed on the *modaka-pātra* but curls near the chest on the left side.

A four-armed image of standing Gaṇeśa of the same period is in the Mahiṣamardinī compound at Shergarh.<sup>140</sup> He has worn a necklace of coins. All his four arms are broken at the elbow. His trunk, part of his lotus seat and back slab are also mutilated. Gaṇeśa has worn a *nāga-yajñopavīta* and a *kīrttimukha* is depicted in the centre of his *jaṭā-mukuṭa*. A mutilated attendant is also visible in the lower right corner. Again at Shergarh,<sup>141</sup> Gaṇeśa is depicted in a niche in the Khejuresvara temple. His proboscis is curled up near

138. *Hindu Temple Art of Orissa*, fig. 2973.

139. *Ibid.*, fig. 2974.

140. *Ibid.*, fig. 2976.

141. *Ibid.*, fig. 2977.



the tip of his left ear. His belly is so bulging that it overhangs his girdle. He holds an *akṣamālā* in the lower right hand and the remaining three hands are broken. In this image his lower garment looks different from the other images due to its horizontal folds. All other details are common as usual. It can be assigned to circa tenth-eleventh century A.D.

A four-armed Gaṇeśa stands in *dvibhaṅga* pose on the back of his mount rat in the Vālukeśvara temple,<sup>142</sup> south side. The image is badly worn out and all the hands are broken from elbow. The rat is flanked by attendants on both sides. A *kīrttimukha* can be seen in the centre of the trifoil *toraṇa*. Flying Vidyādhara are also depicted in the upper corners. It can be an image of circa eleventh century A.D. It is a unique image of its kind, as Gaṇeśa is shown standing on the back of his mount rat.

Gaṇeśa is shown standing in *tribhaṅga* pose on a *viśvapadma* in an image from Bhubaneswar which at present is housed in the State Museum Orissa (No. AY 190) (Fig. 76). The attributes in his hands are an *akṣamālā* in the lower right, *svadanta* in the upper right, upper left holds a *modaka-pātra* on which his curled trunk is applied and he holds the handle of a *paraśu* with lower left hand. The *paraśu* is also placed on a separate lotus seat with its blade downward. He has worn a *jaṭā-mukuṭa*. His right tusk is clearly depicted and the left one is broken from the root. To Gaṇeśa's right a male person, wearing a *mukuṭa* is standing on a separate lotus seat. Gaṇeśa's *vāhana* rat is also provided a separate lotus seat. A *kīrttimukha* can be seen at the top centre of his back halo. Flying Vidyādhara and female figures are also depicted in the back slab. This image can be assigned to circa eleventh century A.D.

Similar images as described above with minor differences are from the Liṅgrāja temple Bhubaneswar;<sup>143</sup> the Kheleśvara temple, Khilore,<sup>144</sup> district Puri; the Akhandaleśvara temple, Prataprudrapur,<sup>145</sup> and Kuṇdeśvara.<sup>146</sup> Highly ornate *jaṭā-mukuṭa*'s are worn by these images. These images can be assigned to circa eleventh century A.D.

There are many similar images with common features like jewelled *jaṭā-mukuṭa*, *kīrttimukha* either in the *jaṭā-mukuṭa* or in the centre of the *torāṇa*, attendants, *vāhana* rat, Vidyādhara, female figures with jack-fruits etc. at the base of the *torāṇa* and the attributes like *akṣamālā*, *svadanta*, *paraśu* and the *modaka-pātra*. There are also minor differences in some of these images in order of attributes. In some images attendants and the *vāhana* are depicted on the same lotus pedestal on which Gaṇeśa is standing

142. *Hindu Temple Art of Orissa*, fig. 2978.

143. *Ibid.*, fig. 2979.

144. *Ibid.*, fig. 2985.

145. *Ibid.*, fig. 2980.

146. *Ibid.*, fig. 943.



while the other images provide separate lotus seat for the *vāhana* and also for the attendants. These images are from the State Museum Orissa (No. AY79), Campānāth Compound, Champeśvara,<sup>147</sup> the Bhāskeśvara temple,<sup>148</sup> the Siddeśvara temple,<sup>149</sup> the Rameśvara temple,<sup>150</sup> the Kedāreśvara temple,<sup>151</sup> Maṇināgeśvara temple,<sup>152</sup> Someśvara temple<sup>153</sup> etc. All these images can be assigned to circa twelfth century A.D.

Two-armed standing Gaṇeśa<sup>154</sup> is depicted in the *janghā* of the Kapileśvara temple at Bhubaneshwar. The deity is shown standing on a lotus seat. The attributes in his hands are a *danta* and a *modaka-pātra*. His *vāhana* rat is also depicted near his right foot. A four-armed Gaṇeśa<sup>155</sup> is depicted standing on the back of his mount rat in south side *janghā* niche of the Liṅgarāja temple at Bhubaneshwar.

The image of six-armed standing Gaṇeśa is carved in the south gate pillar of the *jagmohan* of the Liṅgarāja temple.<sup>156</sup> He holds in his six hands an *akṣamālā* with *varada*, *svadanta*, hood and tail of a snake in two hands, *modaka-pātra* and one hand resting on the handle of a *paraśu*. The rat is depicted below in the right corner and a dwarf male being in the left corner. All these three images can be assigned to circa eleventh century A.D.

## JAMMU AND KASHMIR

In a bronze image from Kashmir<sup>157</sup> which can be assigned to circa seventh century A.D., Gaṇeśa is depicted standing on a plain rectangular pedestal. Presently this image is in the Los Angeles County Museum of Art, U.S.A.. The image is without ornamentations and shows Gaṇeśa with a slight bend towards front. His lower right hand is mutilated, he holds a *danta* in his upper right hand, *modaka-pātra* in upper left and the lower left hand holds the handle of a *paraśu*.

The standing Gaṇeśa from Pandrethan,<sup>158</sup> Kashmir is presently housed in the S.P.S. Museum, Srinagar. It can be assigned to circa sixth century A.D. The lower portion of the legs of this image is broken. It was probably a four-armed figure but all his hands are broken except the one left hand in which he is carrying a *modaka-pātra* on which his

147. *Hindu Temple Art of Orissa*, fig. 2986.

148. *Ibid.*, fig. 2989.

149. *Ibid.*, fig. 2990.

150. *Ibid.*, fig. 2987.

151. *Ibid.*, fig. 2988.

152. *Ibid.*, fig. 2981.

153. *Ibid.*, fig. 2984.

154. Rekha Pandey, *Bhubaneshwar ki Deva-Murtiyan, Ek Pratimā Śāstriya Adhyayan*, Delhi, 1987, p.97.

155. *Ibid.*, p.99.

156. *Ibid.*, p. 101.

157. Pratapaditya Pal, "Metal Sculptures", In Pratapaditya Pal, Ed., *Art and Architecture of Ancient Kashmir*, Bombay, 1989, p.80, fig. 6.

158. Pran Gopal Paul, *Early Sculpture of Kashmir*, University of Leiden, Ph.D. Dissertation, 1986, p. 152, pl.78.



trunk is applied. This three-eyed figure has worn a folded *dhotī*, a *nāga-yajñopavīta* and a simple beaded necklace. As head dress he wears a double band on the forehead surmounted by a crescent and the flower motif in the front portion. Traces of plain circular halo can also be noticed.

## RAJASTHAN

The images depicting Gaṇeśa in the standing posture are also available from Rajasthan. There is such an image which belongs to Chittorgarh (Fig. 77) and presently housed in the State Museum, Chittorgarh (No. 372). This image can be assigned to circa seventh century A.D. Depiction of two circular designs on the forehead and a string used as a *hāra* seems to be new in this four-armed image standing in *dvi-bhaṅga* pose. Very interestingly his tusks originate just below the eyes and the trunk which turns abruptly towards left goes above the shoulder and then is placed on the heap of *modakas* with a curl towards right. Besides *hāra* the deity is also shown wearing a three-stringed *yajñopavīta*, bracelets, anklets, a beaded girdle and a *vanamālā* hanging below the knees. His lower right hand is resting on a *paraśu*, the object in the upper right hand is mutilated. He holds a lotus bud in his upper left hand and a *modaka-pātra* in the lower left hand.

Harihara temple No. 1 at Osian, district Jodhpur depicts Gaṇeśa in the south *jāṅghā* of the *mūlaprāsāda*. Gaṇeśa is standing in *dvibhaṅga* pose. He has worn the usual ornaments around the head and the waist. Traces of his lower garment are visible. His lower right hand rests on a *paraśu*, he holds a *danta* in his upper right hand. the attribute in the upper left hand is indistinct and he holds a *modaka-pātra* in his lower left hand. The trunk is turned towards right and the right tusk is depicted prominently. This image is assignable to the last quarter of circa eighth century A.D. There is also a four-armed Gaṇeśa standing *abhaṅga* in the south *jāṅghā* of the Harihara temple No. 2 at Osian (Fig. 78). In this image also his right tusk is prominently depicted and his trunk again is turned towards right. The attributes in his hands are a *mūlaka* in the lower right, upper right hand is mutilated, a *paraśu* is in the upper left hand and the lower left hand is kept at the belly. In this image Gaṇeśa's favourite *modaka-pātra* is absent. He is shown wearing a *nāga-yajñopavīta*, armlets, bracelets, anklets, *dhotī* and a *mekhalā*. This image is also of circa eighth century A.D. Again at Osian, standing Gaṇeśa is depicted in the south wall of the Harihara temple No. 3. He has worn the usual dress and ornaments. The attributes in his hands clockwise are *danta*, *akṣamālā*, *paraśu* and a *modaka-pātra*. It can be an image of circa ninth century A.D. The attributes in the hands of this image are according to the *Bhaviṣya Purāṇa*.<sup>159</sup>

A standing female attendant is shown near the left leg of standing Gaṇeśa in an image from the Śiva temple at Buchkala, district Jodhpur. The image is mutilated so

159. *Bhaviṣya Purāṇa*, Brahma Parva 29.3-6.



some details are lost but a *paraśu* with its blade upwards seems to be placed vertically near his right leg. His lower right hand may be resting on its handle which is partly broken. In his lower left hand he holds a *modaka-pātra*. The deity is adorned with a *nāga-yajñopavīta*, a *mekhalā* and a tiara in the centre of his forehead. It is an image of circa A.D.815.

A four-armed image of standing Gaṇeśa from Rajasthan is housed in the Rajputana Museum, Ajmer (No. 371) (Fig. 79). His head dress is adorned with a tiara in the front. The deity is also adorned with a necklace, armlets, anklets, *nāga-yajñopavīta*, *mekhalā*, *dhotī* and a belt is tied on his both legs above the knees. The attributes in his hands are an *aṅgulīyak* in the lower right, *modaka-pātra* in the upper right which is kept above the shoulder, a *padma* in the upper left and the lower left hand is resting on a *paraśu*. His right tusk is prominent and the tip of the trunk is touching the right tusk instead of the *modakas*. This image can be assigned to circa ninth century A.D.

An image of standing Gaṇeśa is on the right hand wall of the *antarāla* of the Kalyāṇrai temple at Amber, district Jaipur. In this image his head dress is made of three lotus petals. His trunk is turned towards left and is placed on the *modaka-pātra*. It is an image of circa ninth century A.D.

An eight-armed Gaṇeśa whose trunk is broken, is standing *samabhaṅga* in the Nava Durgā temple at Chandravati, district Jhalawar. Gaṇeśa has worn a beaded head dress which has probably a *kīrttimukha* in the front from which festoons are hanging over his forehead. He is also shown wearing a necklace, bracelets, anklets, and the moon *keyūras*. The hood of the *nāga* of his *yajñopavīta* can be noticed near his navel. A stringed belt can be seen around his legs above the knees. Upper corners of the slab show Vidyādharas. A devotee with beard is in the lower right corner. A dwarfish figure with a *modaka* in the hand can be seen in the lower left corner who is offering *modakas* to Gaṇeśa. The attributes in his hands clockwise are, two lower right hands broken, a *danta*, snake-hood, snake's tail, *padma*, hand mutilated at the elbow and eighth hand that is lower left is hanging down. This image is a fine example of craftsmanship and can be assigned to circa tenth century A.D.

An image of Gaṇeśa whose torso is comparatively long is depicted in the *gūḍhamanḍapa* pillar of the Raṇachodji temple at Khed, district Barmer. He is shown wearing a necklace, *nāga-yajñopavīta*, *dhotī* and a *vanamālā*. His lower right hand hanging down was probably resting on a *paraśu* but now it is mutilated. An object like a stick is in upper right hand, a *sanālapadma* in the upper left and the lower left hand is mutilated. This image also can be ascribed to circa tenth century A.D.

Representation of a two-armed standing Gaṇeśa is on the *garbhagrha*'s south wall of the Raṇachodji temple at Khed, district Barmer. (Fig. 80). He holds a *mūlaka* (?) in his right hand and a *paraśu* in the left hand. He is almost nude with only a small cloth to



cover his genetic organ. He is adorned with a *karaṇḍa-mukuṭa*, a necklace, armlets and a sacred-thread. His trunk is comparatively short which abruptly turns to right and is placed near his right ear with a curl. Elephants are carved on his right and left sides and from their heads a lotus is growing, Vidyādharaś can be noticed above lotus buds. This image can be of circa tenth century A.D.

The Hṛṣikesh temple at Hṛṣikesh, district Sirohi has an image of Gaṇeśa which looks a little crude in workmanship. He is shown wearing a *dhotī* and *vanamālā*. The attributes in his two normal hands are a *paraśu*, and a *modaka-pātra* in the right and the left hand respectively. His curved trunk is placed on the *modaka-pātra*. The image may be of eleventh century A.D.

A four-armed image of *dvibhaṅga* standing Gaṇeśa belonging to circa twelfth century A.D. is in the south *kapili* of the Kukuḍeśvara Mahādeva temple at Chittorgarh. The deity has worn a *karaṇḍa-mukuṭa*, *vanamālā*, a *dhotī* and a *mekhalā*. He holds a *modaka-pātra* in his upper left hand and the remaining three hands are mutilated. Most interestingly he has worn a serpent around his neck which is unknotted. A seated devotee can be seen in the lower right corner. Gaṇeśa's *vahana* rat, seated on its hind legs is busy in eating a *modaka* in the lower left corner of the stele.

#### MADHYA PRADESH

Images of standing Gaṇeśa are also available from Madhya Pradesh. A two-armed pot-bellied, *śūrpakarṇa* standing Gaṇeśa is depicted in a decorated panel from Bhumara, district Satna. It is now preserved in the Allahabad Museum (No. 194). This image can be assigned to circa second half of fifth century. Gaṇeśa is standing *dvibhaṅga* and his trunk is hanging down over the right hip. The deity has worn a *yajñopavīta*. He holds a *danta* and a *modaka-pātra* in his right and left hand respectively. Another two-armed image probably of the same period is depicted below the *jālī* in the north wall of the Pārvatī temple at Nachana Kuthara, district Panna, Madhya Pradesh. He has worn an under garment, folds of which can be traced between his legs. The right tusk is depicted and his trunk is turned towards left. He holds a *padma* in the right hand and the left hand is hanging down.

Gaṇeśa is standing with a bend at his waist in the south wall of the Śiva temple No. 1 at Mahua, district Guna. A devotee is shown standing to Gaṇeśa's left and carrying a *modaka-pātra* on his head over which Gaṇeśa's trunk is applied. Traces of *yajñopavīta* can be seen on his right shoulder. This badly mutilated image belongs to circa mid seventh century A.D. The lower portion of a standing image of Gaṇeśa of the same period is from Malhar site, district Bilaspur. It is the part of a four-armed image. Its portion above chest is broken and its lower portion shows him wearing a necklace, *hāra*, *udarabandha*, long *yajñopavīta*, *mekhalā*, bracelets, anklets and *dhotī*. Five female devotees below Gaṇeśa's pedestal and two on his right and left are standing with folded



hands. His two normal hands are placed on their respective hips and other two are broken.

Although partly damaged but a beautiful depiction of Gaṇeśa is in the fragment of a doorjamb of a ruined temple at Pujaripali, district Raigarh, Madhya Pradesh. Gaṇeśa standing in the *dvibhaṅga* posture has worn a *karaṇḍa-mukuta* in the shape of a chignon in the centre. The designs in his *kaṭisūtra*, *nūpura* and the seat look similar. His lower right hand is resting at the handle of a *paraśu* whose end is kept between the feet of Gaṇeśa. The attributes in other hands are a *padma* in the upper right, again a *padma* (?) in upper left and a *modaka-pātra* in the lower left hand. His short and curled trunk is applied on the *modaka-pātra* and holds a *modaka* in its tip. This image may be of circa eighth century A.D.

The *udarabandha* is very broad and the *yajñopavīta* is also long of a headless figure of Gaṇeśa from Modi (?), district Mandsore. The image is in Yashwant Rao Holkar Chhatri Museum, Bhanpura (No. 11). In this image the *modaka-pātra* is very uniquely depicted on the back of a seated devotee near the right leg of Gaṇeśa. Only palms of two hands of Gaṇeśa are intact, the right one resting on the *modaka-pātra*, fingers touching the head of the devotee and Gaṇeśa's left hand is at waist. He has worn bracelets, anklets and a *dhotī*. He may have worn an *uttarīya* whose hem can be seen near Gaṇeśa's left leg. This image can be assigned to circa eighth-ninth century A.D.

A six-armed Gaṇeśa is standing on a *pañca-ratha* throne in an image from Basenagar, district Vidisha. This image at present is housed in the State Museum, Vidisha (No. VMB 16/1). All his hands and the trunk are broken. He is shown wearing a beaded chain around his head, bracelets, anklets, *yajñopavīta*, *kaṭisūtra* and a *dhotī*. His ears are also adorned with ornaments. A female devotee is standing to his left side. His mount rat is also depicted. This image may be of circa ninth century A.D.

Vidyādhara occupy the upper corners of the slab in which Gaṇeśa is shown standing. This image is at the proper right of the entrance of the Śiva temple at Badoh-Pathari, district Vidisha. He is four-armed without a head dress, wearing the usual ornaments and a *yajñopavīta*. He is flanked by an attendant on each side standing in the lower corners. The attendant on his left carries a *modaka-pātra* on his head. Gaṇeśa's lower right hand is at waist, upper right hand holds an *akṣamālā*, upper left carries a *paraśu* and a *svadanta* is in the lower left hand. His right tusk is shown intact and the left one is broken. His trunk turns towards left and then touches the tip of his left ear. He has worn an undergarment of the tiger skin. This image can be ascribed to circa ninth-tenth century A.D.

A partly mutilated image of *dvibhaṅga* standing Gaṇeśa from Keldhar, district Shivpuri is in the District Museum, Shivpuri (No. 589). A *gaṇa* figure is also depicted to his right. Both Gaṇeśa and *gaṇa* have their thighs tied with a broad string. Gaṇeśa holds



a *mūlaka* in his lower right hand, and an *akṣamālā* in his upper right hand. Gaṇeśa has put the weight of his body on the head and shoulder of the standing *gaṇa*. This depiction is peculiar to Madhya Pradesh; here the *gaṇa* has taken the place of *paraśu* on whose handle Gaṇeśa used to put the weight of his body in many previously described standing images. Gaṇeśa is adorned with ornaments along with a *nāga-yajñopavīta*. In this image his left tusk is depicted. The image is unique of its kind. It can be assigned to circa ninth-tenth century A.D.

All the four hands are broken of a *tribhaṅga* standing Gaṇeśa from the Śiva temple (ruined) at Khajuraho, district Rewa (Fig.82). Gaṇeśa has worn a *jaṭā-mukuta* and pearls are hanging on his forehead. His *vāhana* rat is also depicted in the front part of his *tri-ratha* seat. An attendant is standing to his right and the other is seated to his left on the same seat. He is well ornamented and even his *yajñopavīta* is a jewelled one. His trunk is turned towards the right and then is curled towards left making a circle. A small *modaka* is visible in the tip of his trunk. The round pertuberance in the centre of his forehead is also depicted. If this image would have not been mutilated it would have been a fine example of craftsmanship. This image falls between circa 900-925 A.D.

The trunk is also turned towards right of a two-armed *dvibhaṅga* standing Gaṇeśa. This image is in the south face *vedībādhā* of the Śiva temple at Kodal, district Damoh. It can also be ascribed to circa ninth century A.D. His ears are conical and his right tusk is depicted. He holds an indistinct object in his right hand which is upwards and the left hand is resting on a *paraśū*.

Contrary to the dwarfish representation of Gaṇeśa he is depicted tall in a *dvibhaṅga* standing four-armed image in the south face *vedībādhā* of the Śiva temple (Near monastery) at Kadwaha, district Guna. His head is small in size and is without a head dress and ornamentation. His proboscis hangs straight slightly leftward and makes a round curve towards right at the end. He is shown wearing a *dhotī* and a belt is tied to his both legs above the knees. Upper two hands are broken and the lower two hands are hanging down. His right tusk is very clearly depicted and the left is absent. The image may be of circa tenth century A.D.

An image of two-armed Gaṇeśa with its trunk hanging straight is in the south *janghā* niche of Temple 2 (Group 1) at Kadwaha district Guna. His right hand rests on a *paraśu* and he holds a big sized *modaka* in his left hand. This image can be ascribed to circa eleventh century A.D.

Another two-armed image from Madhya Pradesh of the same period as the above one is in the Dhubela Museum (No. 695). The image shows Gaṇeśa without ornaments and his proboscis is hanging straight. His right tusk is complete and the left one is shown half broken. His right hand rests on the handle of a *kuṭhāra* and he places the left hand on his waist.



The Indian Museum, Calcutta (No. 25162) contains an architectural fragment from Madhya Pradesh on which a four-armed standing Gaṇeśa is depicted. The deity has worn a *jaṭā-mukuta* and a long garland of beads. His lower right hand is hanging downward, he holds a *mūlaka* in the upper right hand, upper left hand keeps a *modaka-pātra* near the shoulder on which Gaṇeśa's proboscis is applied and his fourth hand is resting on a *paraśu*. Only left tusk is depicted. It is an image of circa tenth century A.D.

The Central Museum, Gwalior (No. 193) depicts an image of a four-armed Gaṇeśa from Suhania, district Morena. In this representation Gaṇeśa is bent at the waist in such a way that his hips come to the front. He wears a serpent around the neck, anklets, a chain around head and a belt around the waist to keep his *dhotī* at place. Both his right hands and the upper left hand are broken. He holds a single *modaka* in his lower left hand. His trunk is turned towards right just from the root and its tip goes very high above his ear. It can also be assigned to circa tenth century A.D.

A well ornamented four-armed Gaṇeśa is in the south face of the Kakanmarh at Suhania, district Morena. Both his left hands are broken and his lower right hand rests on a *paraśu* and he holds *svadanta* in the upper right hand. His trunk hangs down upto his navel and makes a slight curve near it. It is an image belonging to circa 1025 A.D.

A richly ornamented eight-armed image of standing Gaṇeśa is from the Bija Mandal at Vidisha. Vidyādhara in the upper corners, a female attendant below in the right corner and the *vāhana* rat on a seat in the left corner are depicted in this image. Both his tusks are depicted in this circa late eleventh century image.

Gaṇeśa standing on a *pañca-ratha* throne is depicted in the *jagatī* of the Kandriyā Mahādeva temple at Khajuraho, district Chhatarpur. The deity is adorned with all the ornaments. His trunk originates from the centre of his forehead. All his hands are broken except one left hand in which he holds a *modaka-pātra*. The tip of his curved trunk is applied on the *modakas*. Two females are shown seated in the upper corners of the image and one female is standing on the *pañca-ratha* seat near Gaṇeśa's right leg. This image can be assigned to circa mid eleventh century A.D. Some other depictions of two-armed and four-armed standing Gaṇeśa are also available at Khajuraho.<sup>160</sup>

An image of two-armed standing Gaṇeśa from Madhya Pradesh is presently housed at Tulsi Sanghralaya, Ramban. His trunk is hanging straight with a curve towards left at the end. His right tusk is depicted and like previously described some images both his knees are wrapped with a belt. He holds *svadanta* in his right and his left hand rests on a *paraśu*. This image can be assigned to circa eleventh century A.D.

The Eight-armed Gaṇeśa is standing in *dvibhaṅga* posture in an image from Ajaygarh, district Panna. His three right sided hands are broken and he holds a snake's

160. Ramashraya Avasthi, *Khajuraho ki Deva Pratimayen*, Agra, 1967, Vol. I, pp.38-39.



hood in his upper most right hand, snake's tail in the upper most left hand, *sanālpadma* in the sixth hand, a *modaka-pātra* heaped with *modakas* in the seventh hand and the eighth hand is broken. Both his tusks are depicted but the left one is shown broken off. His trunk is turned towards right with a *modaka* in its tip. A dancing female devotee on right and a male devotee with a drum on the left are depicted. The image can be assigned to circa twelfth century A.D. Another eight-armed image with almost similar features and of the same period is from the south lower bands of the Siddhesvara temple at Nemawar, district Devas.

## GUJARAT

An image of two-armed standing Gaṇeśa, which can be ascribed to circa fifth-sixth century A.D., is from Shamalaji, district Sabrakantha, Gujarat. At present this image is housed in the Baroda Museum and Picture Gallery (Ac. 2.537) (Fig. 83). Here Gaṇeśa is shown standing in *dvibhaṅga* posture. His right hand is broken from the elbow and the left hand rests on the shoulder of a dwarf attendant figure standing near his left leg. His big ears are adorned with ornaments and the large trunk is touching his left ear. A third eye is depicted in the centre of the forehead. A serpent-hood can be noticed near his right ear. The deity is adorned with a necklace, pearly anklets and a *yajñopavīta*. He has worn a *dhotī* whose linear folds are quite clear and its central part is hanging between the legs. Traces of an *uttariya*, which was worn by him, can also be noticed over his forearms. A circular halo is also visible behind him.

A two-armed image of standing Gaṇeśa is from Tintoi, district Sabarkantha and now housed in the Prince of Wales Museum, Bombay. In this representation also he has worn a *dhotī*. He holds a *danta* in his right hand and a *modaka-pātra* in his left hand. His long trunk is applied on the *modakas*. It can be an image of circa ninth century A.D.

Gaṇeśa has worn a necklace, a *kaṭisūtra* and a *dhotī* in a four-armed standing image from Pindara, district Jamnagar. His two normal hands are broken and he holds a *danta* and a *paraśu* in his upper right and upper left hand respectively. His trunk first turns to left and then upwards reaching almost near the tip of the ear. This image can be assigned to circa eight-ninth century A.D.

A well ornamented image of four-armed standing Gaṇeśa is in the compound of the Muleśvara Mahādeva temple at Patan, district Banaskantha (Fig. 84). The deity is adorned with a *karaṇḍa-mukuta*, ear ornaments, necklace, armlets, bracelets, pearly anklets, a *vanamālā* and *urujālakas*. A loose serpent is hanging on his left shoulder like a sacred-thread but he has worn a sacred thread made of cloth. His lower right hand is broken. He holds *danta* in his upper right hand, *padma* in upper left, and a *modaka-pātra* which is touching his belly in the lower left hand. His trunk is broken. The left tusk is depicted. Devotees are depicted on his both sides. This image is assignable to circa tenth century A.D.



Gaṇeśa standing in *dvibhaṅga* pose is depicted in a *janghā* fragment from Prabhas Patan, district Junagarh and is preserved in the Prabhas Patan Museum (No. 111). In this image also he has worn a *karāṇḍa-mukūṭa*. The traces of his *uttariya* are also visible on the elbow of his lower left hand. His lower right hand rests on a *paraśu* whose blade is broken. He holds a *padma* in upper right hand, a *modaka-putra* in the upper left hand and the lower left hand is broken. He has also worn a *yajñopavīta*, a *vanamālā* and a *dhotī*. This image can be assigned to circa tenth century A.D. One more similar image is in the Prabhas Patan Museum (No. 81) Originally this image belongs to the Somanātha temple, Prabhas Patan, district Junagarh. The image is mutilated but the *karāṇḍa-mukūṭa*, *vanamālā* and the necklace worn by him are visible. All his hands are also broken except the upper left in which he is holding a *padma*. This image belongs to circa 1030 A.D.

The trunk is mutilated of a four-armed image of standing Gaṇeśa in the *vedikā* of the Malai Mātā temple at Palodar, district Mehsana. He is depicted wearing a *karāṇḍa-mukūṭa*, *udarabandha*, *kaṭisūtra* and a *vanamālā* along with other usual ornaments. His lower right hand is resting on a *paraśu*, upper right holds a *danta* and the attributes in the left hands are not recognizable. This image can be assigned to circa twelfth century A.D.

Sun temple at Modhera<sup>161</sup> also depicts a *tribhaṅga* standing Gaṇeśa figure in the upper subsidiary relief of the panel. Both his right hands are broken. He carries a *modaka-pātra* in his upper left hand and his lower left hand rests on a *paraśu*. Traces of his *vāhana* rat are also visible on the right side. This image can be assigned to circa eleventh century A.D.

A very unique image of four-armed standing Gaṇeśa is in the south side niche of the Śakti-kund at Akhaj, district Mehsana (Fig. 85). The deity has worn a small *karāṇḍa-mukūṭa* from which chains are hanging on his forehead. Most interestingly, five snake hoods are making an umbrella, above his head; and a snake whose hood can be noticed near his left foot is encircling Gaṇeśa's ankles. The lower right hand of Gaṇeśa is broken and he holds a *mūlaka* (?) in his upper right hand whose leaves resemble the snake's hood. A *paraśu* is visible in his upper left hand and a vase is held in his lower left ' and at which his trunk is placed. The belly of this image is not very bulging. The left tusk is depicted complete and the right one is half broken. This image can be ascribed to circa third quarter of the twelfth century A.D.

## MAHARASHTRA

Images of standing Gaṇeśa are also available from Maharashtra. Gaṇeśa is standing *samabhaṅga* in the south *janghā* of the Markandeśvara temple at Markandi, district Garhchiroli. Both his hands and the tip of the trunk are mutilated. He has worn a

161. Wibke Lobo, *The Sun Temple at Modhera, A Monograph on Architecture and Iconography*, Munchen, 1982, p.95, pl.124r.



*karāṇḍa-mukuṭa*, a necklace, and a *mekhalā* from which pearled festoons are hanging on his thighs. It can be an image of circa eleventh century A.D.

A four-armed standing Gaṇeśa is depicted in the southwest corner of the *gūḍhamāṇḍapa* of temple 1 (triple shrine facing west) at Balsane, district Dhule. In this image Gaṇeśa has worn a *vanamālā*, a necklace and a *yajñopavīta*. His lower right hand is mutilated, he holds a *paraśu* in his upper right hand, a *padma* in upper left hand and a *modaka-pātra* in lower left hand. This image is of circa 1100-1120 A.D.

The right side pilaster of the *antarāla* of the Markanadeśvara temple at Markandi, district Garhchiroli depicts a four-armed figure of standing Gaṇeśa (Fig. 86). He has worn a *karāṇḍa-mukuṭa* with a tiara in its front from which pearled chain is hanging on his forehead. He has also worn a pearled necklace, a pearled *kaṭisūtra* and the pearled *nūpuras*. A *yajñopavīta* and a *nāga-udarabandha* are also worn by him. The attributes in his hands are a *danta* in the lower right, a *paraśu* in the upper right, the attribute in the upper left is indistinct and he holds a bowl heaped with *modakas* in the lower left hand. His trunk is applied on the *modakas*. This image can be assigned to circa eleventh century A.D.

A four-armed Gaṇeśa is depicted standing *samabhaṅga* in the southern *bhadra* of the *mūlaprāsāda* of the Mudhai devī temple at Waghli, district Jalgaon. In this representation Gaṇeśa is adorned with a *karāṇḍa-mukuṭa*, a beaded chain around his head, a necklace, bracelets, anklets, *mekhalā*, *dhotī* and a *vanamālā*. His lower right hand is broken which was resting on the handle of a *paraśu* whose blade can be noticed near his right foot. He holds a *danta* in his upper right hand, attribute in the upper left hand is a *padma* (?) and a *modaka-pātra* is placed in his lower left hand. His proboscis with a curve at the end is applied over the *modaka-pātra*. The left tusk is complete and the right one is broken. This image can be ascribed to circa twelfth century A.D.

A six-armed<sup>162</sup> image of standing Gaṇeśa is from the Nāganātha temple at Aundha, Maharashtra. He holds a *paraśu* in his lower right hand, an *aṅkuśa* in the middle right hand and shows the *abhaya-mudrā* with his upper right hand. He carries a *pāsā*, a *padma* and a *modaka-pātra* in his left hands. He has worn the usual ornaments and his *vāhana* rat is depicted near his left leg. This image can be assigned the circa twelfth century A.D.

## ANDHRA PRADESH

Images of standing Gaṇeśa are also noticed from Andhra Pradesh. A four-armed image of standing Gaṇeśa is in the Madhukeśvara temple at Mukhalingam. Andhra Pradesh. This representation can be ascribed to circa eighth-ninth century A.D. In this image Gaṇeśa has worn the usual ornaments alongwith a *karāṇḍa-mukuṭa* and a *dhotī*. A serpent is used as an *udarabandha* and his *yajñopavīta* is adorned with pearls. The *cāmara*

162. G.B. Deglurkar, *Temple Architecture and Sculptures of Maharashtra*, Nagpur, 1974, p.124.



shaped ornaments adorn his ears. His short trunk is turned towards right and is curled near mouth with a *modaka* in its tip. His right tusk which is depicted prominently is placed over the trunk. The attributes in his hands are a *danta* in the lower right, an *akṣamālā* in upper right, a *paraśu* in the upper left hand, and a *modaka-pātra* is kept at the belly by the lower left hand. Two human figures are flanking Gaṇeśa with a big fruit in their hands. This image looks similar to the images from Orissa as once Mukhalingam was a part of Orissa.

A Four-armed Gaṇeśa is carved on the southern exterior shrine wall of the main temple at Nagulpadu,<sup>163</sup> Andhra Pradesh. In this representation Gaṇeśa is standing in *abhaṅga* posture. He has worn a *kirīṭa-mukuṭa*, *nāga-udarabandha*, *yajñopavīta*, *dhotī* and a *vanamālā*. The attributes in his hands are *svadanta* in lower right, *aṅkuśa* in the upper right, a *paraśu* in the upper left and *modaka* in the lower left. His proboscis is turned towards left and is placed on the *modaka*. Gaṇeśa is flanked by female *caurī* bearers on both sides. This image can be assigned to circa eleventh-twelfth century A.D. The *mukuṭa* of this image and also the attribute *aṅkuśa* are different from the standing images of North India discussed in the preceding pages. However the ornaments and the *vanamālā* worn by the deity are somewhat similar to the North India's standing images.

## KARNATAKA

An image of standing Gaṇeśa is depicted on a *piṭha* at Gokarṇa,<sup>164</sup> district North Kanara. This representation can be assigned to circa eighth century A.D. In this image Gaṇeśa is shown two-armed and uni-tusked. Traces of his hairs which are tied can be seen on the back of his head. His *dhotī* which is upto knees is tightly worn below his bulging belly. He holds a *padma* and a *modaka-pātra* in his right and left hands respectively. His proboscis is placed on the *modaka-pātra*.

Another two-armed image of Gaṇeśa similar to the one described above is from Idagunji,<sup>165</sup> district North Kanara. In this representation both his tusks are clearly depicted. He has worn a necklace, a beaded necklace, beaded armlets with semi-circular designs on them. He is dressed in a different style from the above one described. The *modaka-pātra* is hemispherical in shape and the trunk is applied on the *modaka-pātra*. This image also can be ascribed to circa eighth century A.D.

An image of two-armed Gaṇeśa standing in *samabhaṅga* is from Kirumanjeśwara,<sup>166</sup> Sagar Taluka, district Simoga. In this representation Gaṇeśa is depicted uni-tusked and has worn a *yajñopavīta*. His trunk is applied on the hemispherical *modaka-pātra* kept in

<sup>163</sup> Y. Gopal Reddy, *Gaṇapati in the Kākatīya Art*, p.4 (unpublished article).

<sup>164</sup> A. Sundara, "Early Sculptural Forms of Gaṇeśa in North Karnataka", In M.S. Nagaraja Rao, Ed., *Kusumanjali; New Interpretation of Indian Art & Culture : Shri C. Sivaramamurti Commemoration Volume*, Delhi, 1987, Vol. II, p. 256, fig. 1-4.

<sup>165</sup> *Ibid.*, p. 256, fig. 5-7.

<sup>166</sup> *Ibid.*, p. 256.



the left hand. The attribute of the right hand is indistinct. This image can also be ascribed to circa eighth century A.D.

A four-armed Gaṇeśa is standing *samabhaṅga* under a pointed arch in a *devakoṣṭha* of the *mukhamandapa* of the Arunācaleśvara temple at Nandi, district Kolar. (Fig. 87). In this image the deity is adorned with a *vanamālā*, a *mukuṭa*, beaded necklace, armlets, wristlets, *dhotī* and a *nāga-yajñopavīta*. Both his tusks are depicted. His trunk turns towards left after first hanging straight and then again hangs down on the belly. The attribute in his lower right hand is a *danta*, he holds an *aṅkuśa* (?) in his upper right hand, *padma* (?) in upper left and the lower left hand is hanging down with some object in it. The image can be assigned to circa tenth century A.D.

### TAMILNADU

Gaṇeśa is depicted fat and heavy with stumpy legs in an image in the north wall of a rock-cut cave temple at Tiruchirapalli, district Tiruchirapalli, Tamilnadu. (Fig. 88). The four-armed Gaṇeśa is shown standing in the *samabhaṅga* posture. He has worn a high *jaṭā-mukuṭa* which is bedecked with a tiara, a necklace, armlets, bracelets, *yajñopavīta* and a *dhotī*. His two lower hands which are mutilated are kept on the head of attendant figures standing on both sides. He holds a *danta* and a *pāśa* in his upper right and left hand respectively. His trunk is hanging straight which is mutilated at the end. Flying Vidyādhara occupy the upper corners of the slab. This image can be assigned to circa late eighth century A.D.

A fine specimen<sup>167</sup> depicting standing Gaṇeśa estimated to be of Pāla school is in the Nāgeśvara temple at Kumbhakonam, Tamilnadu. This image shows four-armed Gaṇeśa standing in *tribhaṅga* posture. His head is adorned with a *jaṭā-mukuṭa* and two pearly chains adorn his forehead. He has also worn two beaded necklaces, armlets, bracelets and anklets. The hood of the *nāga yajñopavīta* is prominently depicted at his navel. He has worn a *dhotī* whose linear designs can be noticed. He is standing on a *padmāsana* and separate *padmāsanas* are provided for the club the attribute in his hand, and for rat his *vāhana*. *Makaris* are depicted at the both ends of the trefoil arch and a *kīrttimukha* is depicted at the top centre of this arch. Flying Vidyādhara couples with garland in their hands and females with pots can be seen in the upper corners of the slab. Two devotees are also depicted in the lower corners, the devotee at the right side is standing in *añjali-mudrā*. The right tusk is intact and left one is broken off. He holds an *akṣamālā* in his lower right hand, *svadanta* in upper right hand, a bowl full of *modakas* in upper left hand and the lower left hand is resting on a club. His trunk abruptly turns towards left and is applied on the *modakas* with a curve at the tip. This image can be ascribed to circa tenth-eleventh century A.D.

167. S.K. Govindaswami, "A Note on a Pala Image of Gaṇapati at Kumbhakonam", *Journal of Indian History*, Vol. XIII, Part 3, 1934, pp. 306-311.



Gaṇeśa is shown standing on a double-petalled lotus seat. An umbrella is carved above his head. This image is in a niche of the *ardhamanḍapa* of the Divyajñaneśvara temple at Koviladi, district Thanjavur. In this image Gaṇeśa has also worn a *vanamālā*. The attributes in his hands starting from the lower right upto the lower left clockwise are: *danta*, *aṅkuśa*, *pāśa* and *modaka-pātra* on which his trunk is applied. This image can be assigned to circa tenth century A.D.

A Gaṇeśa image showing him standing in the *samabhaṅga* pose is depicted in the niche of the south wall of the *ardhamanḍapa* of the Muyarcinadeśvara temple at Tirumivachchur, district Thanjavur. The deity has worn a *karaṇḍa-mukuṭa*, *nāga-udarabandha* and a stringed *yajñopavīta*. The attributes in hands are similar to the image described above. This image is assignable to circa tenth century A.D. Similar image of the same period is also in the *ardhamanḍapa* south wall of the Śiva temple at Dadapuram, district south Arcot.

An image of four-armed standing Gaṇeśa belonging to South India (Chola Period) is in the Asian Art Museum of San Francisco.<sup>168</sup> The deity has worn a *karaṇḍa-mukuṭa*, *udarabandha* and a stringed *yajñopavīta*. The attributes in his hands are a *danta* in lower right, *aṅkuśa* in upper right, *pāśa* in upper left and holds a single *modaka* in the lower left. Like the seated images from Tamilnadu, in this image also his trunk first hangs straight and then is placed on a *modaka* after a curl towards left. This image can be assigned to circa eleventh-twelfth century A.D.

A four-armed Gaṇeśa standing on a lotus seat is in the *garbhagrha* niche of the Sakśiśvara temple at Tiruppurambiyam, district Thanjavur. (Fig. 89). In this image he has worn a *yajñopavīta* which has three strings and his *dhotī* shows three horizontal folds with a curved loop hanging in its front. All the four hands and the trunk of this image are mutilated. This image can be ascribed to circa late eleventh century A.D. Almost similar image probably of the same period is in the south wall of the *ardhamanḍapa* of the Ramanathan Kovil at Pattisvaram, district Thanjavur.

An extra ordinary heavy and fat Gaṇeśa standing in *samabhaṅga* posture is depicted in the south wall of the *ardhamanḍapa* of the Amritaghateśvara temple at Melakkadambur, district Arcot. (Fig. 90). He is standing on a *piṭha* which is supported by three lions. In this image the deity has worn a *karaṇḍa-mukuṭa* and an *uttariya* whose hems are hanging on both sides. He holds in his hands the common attributes such as *danta*, *aṅkuśa*, *pāśa* and *modaka*. The *modaka* is very skillfully picked up in the tip of the trunk. It can be an image of circa 1113 A.D.

168. *Ganesha : The Elephant Headed God*, San Francisco, 1986, no. 1.



## III. DANCING IMAGES

## UTTAR PRADESH

Dancing form of Gaṇeśa is very popular in sculptural representations. A two-armed<sup>169</sup> figure of Gaṇeśa belonging to early Gupta period is in the Mathura Museum (No. 1064), which is thought to be the earliest representation of the deity in this pose. In this representation he is depicted slightly in the dancing pose. The pot-bellied and uni-tusked Gaṇeśa has his proboscis turned towards left in this image.

But a four-armed image of Gaṇeśa from Ganesra, district Mathura which is presently housed in the Government Museum Mathura (NO.00.U 43) shows him clearly in the dancing pose. (Fig. 91). This image can be assigned to circa fifth century A.D. In this representation Gaṇeśa is depicted almost nude and without ornaments. He holds a *paraśu* in his lower right hand, upper right hand is in dancing pose, a *modaka* is kept in the upper left hand and the lower left hand is in dancing pose near belly

Another four-armed image of dancing Gaṇeśa belonging to Uttar Pradesh is in the Norton Simon Foundation, U.S.A.<sup>170</sup> In this image Gaṇeśa has worn a *dhotī*. The elephant skin is clearly depicted on the trunk. His neck is slightly bent in the front and the right knee is also shown with a slight bend. The workmanship is not so fine. The image can be ascribed to circa sixth-seventh century A.D.

A four-armed dancing image from Uttar Pradesh belonging to circa 750 A.D. is in the British Museum, London, (No. 1974.2.25.1) (Fig. 92). He has worn a necklace, *yajñopavīta*, *mekhalā*, anklets and a double pearled chain with a lotus rosette in the centre adorns his forehead. The right tusk is depicted. The dancing god gives the weight of his body on the left foot. The right foot is depicted bent and the heel of the right foot is up in the dancing pose. He holds the handle of a *paraśu* in his lower right hand, an *akṣamālā* in upper right hand; the upper left hand is in *gaja-hastamudrā* and a *modaka-pātra* is kept in the lower left and. His proboscis is placed on the *modaka-pātra* from which he is trying to pick up a *modaka*. A plain halo is also visible behind him.

Rani Laxmi Bai Palace, Jhansi (Collection No.8) has an image of ten-armed dancing Gaṇeśa on a lotus seat from Chandpur, district Lalitpur. Gaṇeśa has worn a simple head ornament, a *nāga-yajñopavīta*, bracelets and anklets. The heel of his right foot is above the seat and he puts the weight of his body on the left foot. His one right hand is in *gajahastamudrā* while one left hand is at the waist in dancing pose. All remaining hands are broken. The right tusk is depicted and the trunk is turned towards the left. One companion on each side is depicted in the lower corners. The left sided person is playing on a drum. The upper part of the slab is broken. The image can be assigned to circa eighth century A.D. A six-armed image of dancing Gaṇeśa from the same site is in the

169. Vasudeva S. Agrawala, *A Catalogue of the Brahmanical Images in Mathura Art*, Lucknow, 1951, p.37.

170. Joseph M. Dye III, "Hindu Sculpture of Northern India", *Orientalia*, Vol. 19, No. 7, July 1988, p.50, fig. 7.



same collection (Collection No. 6). His two main hands are in dancing pose and he holds a *paraśu* in one of the right hands. All other hands are broken. The image is broken below the legs and the upper portion of the slab is also mutilated. A musician is depicted in the lower left corner. This image can be ascribed to circa tenth century A.D. One more image of this period depicting sixteen-armed Gaṇeśa in dancing pose belongs to the same site and is in the same collection (Collection No.7). In this representation the well adorned god is shown wearing a crown, a necklace, a *yajñopavīta* and a *kaṭisūtra* from which festoons are hanging on his thighs. His two main hands are in dancing attitude. One of the right hands holds a snake-hood and one of the left hands a *modaka-pātra* on which his trunk is applied. All remaining hands are broken. Only the toes of his left foot are on the ground and the right foot which is now broken from the knee may be high in dancing sway. Devotees and musicians are standing on both sides. His *vāhana* rat is also carved in the centre of the throne on which Gaṇeśa is dancing.

A four-armed image of dancing Gaṇeśa which can be ascribed to circa eleventh century A.D. is from the east *janghā* of the central *bhadrā* of Belamadhi (1) at Chandpur site, district Lalitpur. His right leg is up and he has given the weight of his body on the left foot. His forehead is adorned with pearled chains and he has worn a necklace, bracelets, anklets, *dhotī* and a *nāga-udarabandha*. His lower right hand holds a *paraśu*, upper right is in *gajahastamudrā*, upper left hand holds a *modaka-pātra* and lower left hand is at thigh in the dancing pose. His right tusk is depicted and the curled trunk is placed on the *modaka-pātra*. His *vāhana* rat is also depicted.

A four-armed dancing Gaṇeśa in the niche of one of the temples at Jageshwar, Almora,<sup>171</sup> is shown raising his right leg in air and the left slightly bent. His attributes and ornaments are usual but in this image Vidyādharas are also carved in the upper corners. It may be an image of circa ninth-tenth century. Another four-armed image from Baijanath<sup>172</sup> looks similar to the one described from Jageshwar. But the attributes in his hands are a *paraśu* and an *akṣamālā* in right hands, and a *danta* and a *modaka-pātra* in left hands. It can also be assigned to circa tenth century A.D.

The Archaeological Museum at Kannauj, district Farrukhabad has several images of dancing Gaṇeśa from Kannauj itself. The legs from the knees are broken of an eight-armed dancing Gaṇeśa (Archaeological Museum No. 75/6). In this image the deity has worn a pearled chain as the head ornament and a halo with lotus petals is provided behind him. The right tusk is intact and the left one is depicted broken. A *kīrttimukha* in the centre at top and the Vidyādharas in the corners are also depicted. a *tilaka* or a third eye is also depicted in the centre of his forehead. All his hands are mutilated. It can be an image of circa eighth century A.D. There is also a six-armed image of dancing Gaṇeśa

171. Sheo Bahadur Singh, *Brahmanical Icons in Northern India*, New Delhi, 1977, p.140, fig. 57.

172. *Ibid.*, p. 140.



from Kannauj which is housed in the same museum. His proboscis in this image is turned towards right. All his hands and the upper portion of the head are mutilated. Musicians are depicted in the lower corners. This image can be assigned to circa tenth century A.D.

Gaṇeśa is depicted dancing on a lotus cushion in an image from Kannauj which is now housed in the Govt. Museum and Art Gallery, Chandigarh (No. G. 76). The trunk of this eight-armed figure is also turned towards right. All the arms are either broken or mutilated. His *vāhana* rat is seated under his seat. Gaṇeśa has worn the usual ornaments and a *vyāghracarma* in place of *dhotī*, the tiger face can be noticed on his left thigh. The musicians are depicted in the lower corners of the stele. This image is assignable to circa ninth century A.D.

A beautifully carved eight-armed image of dancing Gaṇeśa with his trunk turned towards right is from Farrukhabad, district Farrukhabad. Presently, this image is preserved in the State Museum, Lucknow (No. 58.47) (Fig. 93.). In this representation the deity is adorned with a jewelled head dress, a necklace, armlets, bracelets, a *muktā yajñopavīta* and a girdle. His ears are adorned with *cāmara* shaped ornaments. He has worn a tiger-skin, the face of the tiger is clearly visible on his right knee. His forehead is adorned with a third eye in its centre. Two of his hands are broken and some attributes in other hands are also broken. His main right hand is shown *kaṭyavalambita*. In his remaining hands he holds clockwise *padma*, *danta* (?), *aṅkuśa*, and a *modaka-pātra*. His *vāhana* rat is depicted between his feet. Left tusk is depicted. Musicians are playing on flute and drum etc. in the lower corners. The noteworthy feature of the image is double knot appearing on the seat. This image can be ascribed to circa ninth century A.D.

An eight-armed image belonging to the same period and from Uttar Pradesh is also depicted in the State Museum, Lucknow (No. 57.466). The deity is shown dancing on a *tri-ratha* throne. In this image his proboscis is turned towards left and is placed on the *modaka-pātra*. One of his left hands is *kaṭyavalambita*. A halo with lotus petals is also carved behind him. The State Museum, Lucknow (No. 56.356) also depicts another eight-armed image of the dancing Gaṇeśa.

Gaṇeśa is shown in the dancing posture on the *jaṅghā* of the Bharat temple at Rishikesh, district Dehradun.<sup>173</sup> Gaṇeśa has worn a jewelled fillet on his forehead, beaded armlets, plain bracelets, a coin-necklace and a *nāga-yajñopavīta*. He might have worn an *uttariya* whose hems are hanging near his elbows. His *dhotī* is adorned by *urujālaka* over which an *udarabandha* is visible. He has also worn the *nūpurās*. The attributes in his hands are *svadanta*, serpent, *modakas* (?) and a *sruk* (?). His *vāhana* rat is depicted between his feet. This image can be assigned to circa ninth-tenth century A.D.

173. K.N. Dikshit and P.K. Trivedi, "Sculptures from Bharat Temple, Rishikesh, Uttar Pradesh", In Bhagwant Sahai, Ed., *History and culture; B.P. Sinha Felicitation Volume*, Delhi, 1987, p.135, pl. XLVIII-IV.



An eight-armed image of dancing Gaṇeśa of circa tenth century A.D. from Mathura itself is in the Mathura Museum (No. 252). (Fig. 94). Two left hands are broken and one of the right hands is mutilated. In the remaining hands he holds the handle of a *paraśu*, a *modaka*, a flower, hem of *uttarīya* and a *modaka-pātra*. His proboscis is turned towards right. Only the toes of the left foot rest on a thin pillow while he is dancing. The right leg is turned a little inward. The right tusk is bigger than the left one. The head and the head dress are badly damaged. A thick garland is worn like a *yajñopavīta*. The bracelets, armlets and a girdle are the other ornaments worn by him. His mount rat is depicted below his right foot and the musicians are also playing on musical instruments in the lower portion of the stele.

Another image from Mathura, Mathura Museum (No. 3670) shows ten-armed Gaṇeśa dancing on a circular lotus seat. He is dancing by putting the weight of his body on the left foot which is slightly inward. The top centre of the stele is adorned with a lotus rosette and the Vidyādhara couples with garlands in their hands are depicted in the upper corners. Two women are shown flanking Gaṇeśa on the *tri-ratha* throne. They may be his wives Ṛddhi and Buddhi. Dancing attendants are also flanking Gaṇeśa. Most of his hands and attributes are broken or mutilated. On the whole if the image would have not been mutilated it would have been a superb specimen of the Mathura art. It can be assigned to circa tenth century A.D.

An eight-armed image of the same period as the above one is from Baijanatha,<sup>174</sup> Almora. He is depicted dancing with his right leg raised up and the left stretched forward. His two hands are in dancing pose and he carries a *padma*, *akṣamālā*, *paraśu*, *danta*, *sarpa* and *modaka-pātra* in his remaining six hands. 'Asvini Kumāras', Vidyādharas and musicians are also executed in the relief. Another eight-armed image which shows Gaṇeśa dancing is from the compound of a temple at Behta-Buzurg, district Kanpur. Gaṇeśa is dancing on a *sapta-ratha* throne and a cushion is placed under his feet which shows the petals of lotus carved on it. His trunk is turned towards right. Attributes of all his hands are broken except the one left hand which is touching the *modakas* carried by a standing devotee in his hand. Gaṇeśa has worn a jewelled head dress, *nāga-yajñopavita*, a simple girdle and probably a tiger skin as under garment, the tiger face is visible on his right thigh. A nude dwarf is standing below in left corner and attendants are dancing on both sides. This representation can be assigned to circa ninth century A.D.

The Bharat Kala Bhawan, Varanasi has two images of four-armed dancing Gaṇeśa with usual attributes, in the *jaṅghā* niche of shrine models from Varanasi itself (No. 51 and 22003/1964). These can be assigned to circa ninth-tenth century A.D. Apart from these images in shrine models beautiful specimen of eight-armed and sixteen-armed

174. Sheo Bahadur Singh, *Brahmanical Icons in Northern India*, New Delhi, 1977, p.141.



dancing Gaṇeśa are housed in Bharat Kāla Bhawan, Varanasi. The stele showing eight-armed dancing image (Bharat Kala Bhawan No. 158) (Fig. 95). is bedecked with a half lotus medallion in the top centre and the Vidyādhara with garlands in the top corners. He has worn a pearled chain at forehead, necklace, bracelets, a *yajñopavīta*, *dhōṭī* and the *nūpurās*. His belly is over hanging at the waist. The attributes in his hands clockwise are hem of his drapery, *paraśu*, *akṣamālā* with *abhaya*, hood of snake, tail of snake, *svadanta*, *modaka-pātra* and the hem of drapery is also visible in the lower left hand. Right tusk is depicted and his trunk is turned towards left and placed on the *modaka-pātra*. Seated musicians are depicted in both the lower corners. His *vāhana* rat who seems in a pose of walking is carved over the seat. A kneeling devotee is also depicted. This image can be assigned to circa eighth century A.D. The same museum (No. T-378) contains one more eight-armed image of dancing Gaṇeśa from Uttar Pradesh. In this image the deity has worn simple ornaments. The god is dancing vigorously on the toes of his both feet. He holds a *paraśu*, a *ḍamarū*(?), shows *abhayamudrā* with *vitarka*, tail of snake, hood of snake, broken, *padma*, and at waist. A kneeling female and male are depicted on his right and left sides in the lower corners. It may be an image of late medieval period.

The sixteen-armed image of dancing Gaṇeśa from Kannauj, district Farrukhabad is a master piece of art and is preserved in the Bharat Kala Bhawan, Varanasi (No. 20074) (Fig. 96). The trunk and the attributes of all his hands are broken but the piece of his drapery can be noticed in one of his left hands. One of his right hands is at his hip in dancing pose. His *vāhana* rat who is looking upward is carved near his right foot. Musicians and attendants are depicted on both sides. An elephant head with both the tusks prominent is carved on his right side pilaster. Gaṇeśa has worn a head dress whose front portion is adorned with a crescent moon and festoons are hanging on his forehead. The other ornaments worn by him are a necklace with pointed pendants, *keyūras*, *valaya*, *nūpurās*, *udarabandha*, *mekhalā*, *urujālaka* and a *nāga-yajñopavīta* is hanging loose on his left shoulder. He has also worn ear ornaments and a ring in the toe. The image can be ascribed to circa ninth century A.D.

An image of Gaṇeśa dancing on a *sapta-ratha* throne is housed in a modern temple at Ganesakhara (near Banpur), district Lalitpur. It is a twenty-armed image (Fig. 97). Most of his hands are broken but a snake has been kept by the upper most right and left hands. One right hand is on the right knee and the other embracing the handle of a *paraśu* is in *gajahastamudrā*. Two left hands are hanging downward and a *modaka-pātra* is kept in another left hand. His curved trunk is placed on the *modaka-pātra*. The right tusk is complete and the left one is half. His head is bare and he has worn simple ornaments such as necklace, bracelets, anklets and the *yajñopavīta*. One end of his undergarment is hanging between his legs. Attendants are depicted in both the lower corners. This image can be assigned to circa early tenth century A.D.



A four-armed image of dancing Gaṇeśa of circa ninth century A.D. is in the south *janghā* of the Mandapikā No. 4 at Lidhora, district Lalitpur. He holds a *paraśu* with his lower right hand and is eating something with the upper right. The tip of his trunk is touching the *svadanta* kept in his upper left hand and the lower left hand is placed on the hip. Gaṇeśa has worn a *yajñopavīta* along with other ornaments.

A six-armed dancing Gaṇeśa from Siron Khurd, district Lalitpur is in the Jhansi Museum<sup>175</sup> (No. 81.15). His right leg is partly broken. He is adorned with a *hāra*, *nāga-yajñopavīta*, girdle, bracelets, anklets, *uttariyā* and *dhotī*. His first right hand is in dancing pose and he holds a lotus bud and a battle-axe in other two right hands. One of his left hands is broken and in the remaining two he carries a *modaka* and a bell. The plain halo is depicted behind his head and flying Vidyādhara with garland are carved in the upper corners. In this image his *vāhana* rat is also dancing and an attendant is playing on *mṛdaṅga*. The image can be assigned to circa tenth century A.D. In the same museum (No. 81.45) there is a fourteen armed image of dancing Gaṇeśa which belongs to the same period and the same site as the above one.<sup>176</sup> His normal right hand is in dancing attitude and the attributes in his other remaining hands are a snake, *akṣamālā*, *vajra*, handle of a *paraśu* and the hem of his drapery. All his left hands are broken except the one which holds the hem of drapery. His proboscis is turned towards the left. He has worn all the usual ornaments. The musicians are playing on musical instruments. In the same museum and of the same period and from the same site there is an image of sixteen-armed Gaṇeśa dancing on a lotus seat<sup>177</sup> (Jhansi Museum No. 81.95). All his hands are broken except the three right hands which are in dancing pose. The image is adorned with the usual ornaments. Vidyādhara (now damaged) in the upper corners and musicians in the lower corners are also depicted.

A four-armed,<sup>178</sup> pot-bellied, uni-tusked and *śūrpakarna* Gaṇeśa is depicted dancing again from the same site and the same museum (No. 81.176). But this representation may be of circa eleventh century A.D. His normal right hand seems in dancing pose and the other is mutilated yet the traces of a *paraśu* held in it are visible. He holds a lotus bud and a long garland with his left hands. His trunk is turned towards the left with a *modaka* in its tip. His mount rat, now damaged, is carved in the right. The pilasters on each side are decorated with several motifs. A deity is sitting on a high seat in the top centre with his legs hanging down.

An eight-armed image of dancing Gaṇeśa from Dudhai, district Lalitpur is in the Rani Laxmi Bai Palace, Jhansi (Collection no. 16). The lower part of his legs is broken. He

175. S.D. Trivedi, *Sculptures in the Jhansi Museum*, Jhansi, 1983, pp.58-59, fig. 40.

176. *Ibid.*, p. 59, fig. 41.

177. *Ibid.*, p. 59-60, fig. 42.

178. *Ibid.*, p. 60, fig. 43.



has worn the simple ornaments but the main feature of this image is his unknotted *nāga-yajñopavita*. He holds clockwise in the hands the handle of a *paraśu* in his lower right and the second is in dancing pose with the handle of the *paraśu* in its elbow. Third hand is broken, tail and hood of the snake in fourth and fifth hands; *modaka-pātra* is kept in the sixth hand and seventh and eighth are hanging down in dancing pose. The image can be ascribed to circa tenth century A.D. There is also one more image in the same collection (No. 14) from the same site. But it is a four-armed image of dancing Gaṇeśa and can be ascribed to circa eleventh century A.D. The attributes are usual and the trunk is applied on the *modaka-pātra* which is kept in the left hand. Again from the same site and in the same collection (No. 364) there is an eight-armed image of dancing Gaṇeśa. His two right hands are broken and he holds a *padma* and the hem of *uttarīya* in two remaining right hands. One of his left hands holds a *modaka-pātra* and the other is at the hip in dancing pose, the attributes in remaining two hands are mutilated. His trunk with a round curve is placed on the *modaka-pātra*. This image can be assigned to circa twelfth century A.D.

An image of twelve-armed dancing Gaṇeśa is in the Allahabad Museum (No. 1357). Gaṇeśa has worn the jewelled ornaments in this depiction. His trunk is turned towards right and the right tusk is prominently depicted. Most of his hands are broken but his upper most right and left hands hold a serpent above the head and the lowest left surviving hand holds a serpent at the belly. This image can be ascribed to circa tenth century A.D.

A badly damaged eight-armed image of dancing Gaṇeśa wearing an *uttarīya* on his left shoulder is preserved in the Allahabad Museum (No. 427). Traces of jewelled ornaments and the undergarment are visible. All his hands are broken except the lowest right hand which holds the corner of the *uttarīya*. Vidyādhara in upper corners and musicians in lower corners are also depicted. His mount rat is carved near his left foot on the *tri-ratha* throne. It can be ascribed to circa eleventh century A.D.

A richly ornamented four-armed image with the right leg stretched out in dancing pose is from Jasmot, district Allahabad and at present is housed in the Allahabad Museum (No. 1030). All his hands and also the trunk are broken. This image can be assigned to circa twelfth century A.D.

There are some images in the State Museum, Lucknow which can be assigned to circa twelfth century A.D. One of these images is a sixteen-armed image of dancing Gaṇeśa (State Museum, Lucknow No. G. 397). This image originally belongs to Kushinagar, district Deoria. All his hands are broken except the five hands on right side; and the one on left side. Of his five intact right hands two are without any attribute and his left hand rests on the head of a seated musician. His *vāhana* rat is in the centre of the



*tri-ratha* throne. In the same museum (No. S. 753) there is a six-armed image of dancing Gaṇeśa which can also be ascribed to circa twelfth century A.D. This image is also from Kushinagar. This image is badly worn out but the recognizable attributes in his hands clockwise are the hem of his drapery, *abhaya-mudrā* (?), *paraśu*, *danta* (?), broken, and a *modaka-pātra*.

## BIHAR

The images showing Gaṇeśa in dancing pose are also available from Bihar. One such image from Bihar is in a *caturmukhalinga* which is at present preserved in the Indian Museum Calcutta (No. A 25168/3829). It is a four-armed image of dancing Gaṇeśa. The lower right hand is kept at the belly in dancing pose, a *paraśu* is kept in the upper right hand, a *mūlaka* in the upper left hand and a *modaka* is kept in the lower left hand. The trunk is turned towards left but instead of *modaka* the tip of the trunk is kept near the *mūlaka*. The deity is adorned with a jewelled fillet, necklace, armlets and bracelets. He has also worn a *yajñopavīta* and a belt is tied around his both knees like a *yogapaṭṭa*. A round circle is in the centre of forehead. His head is encircled by a halo with pearly edges. One devotee is on his right side. This image can be assigned to circa ninth century A.D.

One more depiction of dancing Gaṇeśa from Bihar is in a *pañcayatana Śiva liṅga*. It is in a small shrine at the Adalat Ghat at Patna.<sup>179</sup> This image is almost similar to the one described above. In this representation he holds a *mūlaka* in upper right hand while it was a *paraśu* in the above image and in this image his trunk is applied on the *modaka-pātra*. The seat and head dress of the two images also differ. This image can be ascribed to circa tenth century A.D.

An eight-armed image of dancing Gaṇeśa from Bihar is also housed in the Indian Museum, Calcutta.<sup>180</sup> Like some of the eight-armed images from Uttar Pradesh in this image also Gaṇeśa holds a serpent above his head with his upper most right and left hands. He holds a *paraśu* and an *akṣamālā* in two of his right hands and the third right hand is in *vyākhyāna-mudrā*. The attributes in his left hands are a fruit, a bell and the third one is kept at the belly. Gaṇeśa is flanked by an attendant on both sides, the left one is holding a vessel. This image can also be assigned to circa tenth century A.D.

A finely executed six-armed image of Gaṇeśa lies in the Kālī temple at village Bela, district Gaya.<sup>181</sup> In this image Gaṇeśa is dancing on a *tri-ratha* lotus seat and his *vāhana* rat who is carved on the seat is looking towards his master. The image is carved in round but it is broken at the top. Some of the recognizable attributes in his hands are an

179. Bhagwant Sahai, "Images of Dancing Gaṇeśa from Bihar", *The Journal of the Bihar Research Society*, Vol., LVI, 1970, p.65.

180. *Ibid.*, p. 65.

181. Prahalad Singh, "Images of Dancing Gaṇeśa from Bihar", In B.N. Mukherjee and Others, Ed., *Sri Dīnēśacandrika: Studies in Indology*, Delhi, 1983, p.384, pl. 56.



indistinct object, *padma*, *aṅgulīya*, in dancing pose, *paraśu* and a *modaka-pātra*. The trunk is applied on the *modakas*. It can also be of circa tenth century A.D.

Another remarkable image of dancing Gaṇeśa is from village Kachmana,<sup>182</sup> district Gaya which is now kept in the office of the Registering Officer, Gaya Circle, Gaya. This eight-armed figure is dancing over a *pañca-ratha* throne and a lotus cushion is carved under his feet. His lower right hand is broken and he holds a *nāga*, *paraśu* and a *akṣamālā* in his remaining three right hands. Similarly his lower left hand is also broken and he carries a *danta* and a *padma* in two of his left hands, the upper most left hand is in dancing pose. Some portion of his head dress and lower portion of his trunk are broken. Two seated attendants, one on each side are also represented. His mount rat is depicted near his foot. It can be an image of circa ninth-tenth century A.D.

One more eight-armed image of dancing Gaṇeśa of the same period is in the Gaya Museum (No. 78.23) which originally belongs to Baidarabad (Arawal), district Gaya. Gaṇeśa is dancing on a double petalled lotus seat and the position of his feet and toes suggests that he is dancing in the rhythm. His pose of dancing may be called the *catura* pose. His body is bent at three places. This image is badly mutilated and all the attributes of his hands and the tip of the trunk are broken. Some traces of a club like object and a radish are there in right and left hands respectively. One left hand is hanging down on the thigh in dancing pose. The deity is adorned with a necklace, armlets, bracelets and a *yajñopavīta*. His *vāhana* rat is also depicted on the lotus seat.

Another eight-armed image of dancing Gaṇeśa from Bihar is in the Kṛṣṇa Dvārka temple at Gaya, district Gaya.<sup>183</sup> In this image the deity is depicted dancing on a high *pañca-ratha* throne. His trunk is turned towards left and the neck has a slight curve towards right. The attributes and the position of his hands clockwise are *danta*, *modaka*, broken, *akṣamālā*, in dancing pose, *modaka*, broken, and broken. He has worn the usual ornaments and his mount rat is carved on the pedestal. A seated attendant on right side and a standing attendant on the left side are depicted on the pedestal. This image is assignable to circa tenth-eleventh century A.D.

An image of eight-armed dancing Gaṇeśa of the same period as above one is from village Oyana, district Gaya.<sup>184</sup> The image was lying at the *Jagadambā-sthāna*. In this sculpture the well ornamented deity is dancing with his right foot placed on the throne and the left leg bent and raised up in the dancing pose. The attributes in his hands clockwise are *abhaya-mudrā*, *akṣamālā*, *paraśu*, snake-hood, snake-tail, *padma*, and a *modaka-pātra*. The slightly damaged trunk is turned towards left. A six-armed image of

182. Images of Dancing Gaṇeśa from Bihar, pp. 384-385, pl.58.

183. *Ibid.*, p. 385.

184. *Ibid.*, p. 386



the same period has been found near Katra,<sup>185</sup> district Muzaffarpur. The attributes and the *mudrās* in the right hands are *abhaya-mudrā*, *paraśu* and *danta*; and of the left hands the upper most is shown in the dancing pose and the remaining two are broken. Most interestingly in this representation the deity is dancing only on the toes of his both feet.

A beautifully carved six-armed image of dancing Gaṇeśa is from Ekasari, district Saran. (Fig. 98). At present the image is housed in the Patna Museum (No. Arch. 10611). Flying Vidyādhara and a lotus flower are carved in the top corners and the top centre respectively. In this image Gaṇeśa has worn a *karāṇḍa-mukuta* from which two circles are hanging over his forehead. He is also adorned with ear ornaments, necklace, bracelets, *udarabandha*, *yajñopavīta*, *dhotī*, *urujālakas* and *nūpuras*. He is looking towards right but his trunk turns towards left abruptly from the root and curls at the end. The deity is dancing on a *sapta-ratha* throne on the toes of his left foot. His mount rat is carved in the centre of the throne. The attributes in his hands clockwise are handle of a *paraśu*, *gajahasta*, an *aṅgulīya*, *sarpa*, *danta* and the *modaka-pātra*. The image can be assigned to circa eleventh century A.D.

An eight-armed image of dancing Gaṇeśa which can be assigned to circa eleventh-twelfth century A.D. is discovered from Birpur,<sup>186</sup> district Begusarai. Flying Vidyādhara couples with garlands are carved in the upper corners. The head of the deity is surrounded by a trifoil arch. He is shown wearing a high *kirīṭa-mukuta*, *cāmara* like ornaments on ears, necklace, armlets, bracelets, anklets, *yajñopavīta* and a *dhotī*. His left tusk is complete and the right one is broken. His trunk first hangs straight and then half way turns towards left and then hangs on the *modaka-pātra* in an effort of picking up a *modaka*. The attributes and the position of his hands clockwise are : hanging down, *abhaya-mudrā* with a circle in the palm, *paraśu*, *akṣamālā*, outstretched in the dancing pose, *mūlaka*, *padma* (?) and *modaka-pātra*. Two companions are playing on musical instruments in the lower corners. His *vāhana* rat is carved on the pedestal.

## WEST BENGAL

The images of dancing Gaṇeśa are also available from West Bengal. The Bangiya Sahitya Museum<sup>187</sup> (No. 389) has a figure of eight-armed dancing Gaṇeśa which originally belongs to Bahla, district Dinajpur. The deity has worn a *jaṭā-mukuta* in this image. He is dancing on a *pañca-ratha* throne and a full blown lotus is carved under his feet. The stele is decorated with a trifoil arch at the top. The face of the image is damaged. The attributes in his hands are: mutilated, broken tusk or goad (?), *kuṭhāra*,

185. Images of Dancing Gaṇeśa from Bihar, p. 386.

186. Radhakrishna Chowdhary, "Some Recent Discoveries in North Bihar", *The Journal of the Bihar Research Society*, Vol. XLIII, parts III & IV, September-December 1957, p.373, fig. BR-2.

187. Manmohan Ganguly, *Handbook of the Sculptures in the Museum of the Bangiya Sahitya Parishad*, Calcutta, 1922, pp. 81-82.



mutilated but may be in attitude of *abhayā* or *varada*, *akṣamālā*, outstretched in dancing pose, branch of a tree, *modaka-pātra*, hanging down in pose of dancing. This image can be assigned to circa tenth-eleventh century A.D.

A six-armed image of dancing Gaṇeśa<sup>188</sup> from Ranihati is in the Dacca Museum. The sculpture is broken in two parts. The attributes of hands clockwise are *akṣamālā*, *paraśu*, *svadanta*, *modaka-pātra*, broken and *kalpa-latā*. The stele is adorned with a bunch of mangoes at the top centre. Gaṇeśa's *vāhana* rat is depicted at the bottom. This image is assignable to circa tenth-eleventh century A.D.

An eight-armed Gaṇeśa dancing on a double petalled lotus seat, belonging to eastern India, presently is in the British Museum, London (No. 72.7.1.61) (Fig. 99). This image can be assigned to circa eleventh century A.D. The image is chiselled in round and a bunch of mangoes is depicted at the top centre. A beautiful halo whose edges show lotus petals is provided behind deity's head. The god is adorned with a *jaṭā-mukuta*, necklace, armlets, bracelets, anklets, *yajñopavīta* and a *dhotī* whose one end is hanging loose on the left knee. He is dancing on the toes of his left foot by putting the weight of his body on the right foot. The attributes or the position of his hands are, hanging down in dancing pose, *vyākhyāna-mudrā*, handle of *paraśu*, an *akṣamālā*, broken but may be outstretched in the dancing pose, *mūlaka*, *modaka-pātra* on which his trunk is placed and a *sarpa*. Two seated companions are carved on the seat; left hand of the right sided figure is in *abhaya-mudrā* and the right hand is placed on a pitcher. The hands of the left sided figure are mutilated. Gaṇeśa's *vāhana* rat is carved below.

A highly ornamented eight-armed image from Bengal is in the Indian Museum, Calcutta (No. A 25203/5625). (Fig. 100). A mango-bunch is surmounting the stele and the upper corners are occupied by Vidyādhara. Gaṇeśa is dancing on a double petalled lotus which is placed on a *sapta-ratha* throne. Along with usual ornaments the deity is also adorned with a jewelled head dress. The noticeable feature of the image is a serpent hood which can be noticed near his right shoulder. Most of his hands are broken but one right hand is in dancing pose and the upper left hand is also stretched out in dancing attitude. The other attributes in the left hands are a *padma*, a snake and a *modaka-pātra* on which his trunk is placed. Dancing males wearing *mukuta*s are carved in both lower corners. This image can be ascribed to circa twelfth century A.D.

A six-armed figure of dancing Gaṇeśa from Gol, district Rajshahi is now in the Museum of Varendra Research Society at Rajshahi.<sup>189</sup> The lotus pedestal, musicians, bunch of mangoes and rat are the common features of this image. Another six-armed

188. Nalini Kanta Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, Dacca, 1929, p. 146.

189. Krishna Biswas, "Ganapati Images of Bengal", *Journal of Ancient Indian History*, Volume XII, 1978-79, p. 141.



image<sup>190</sup> carrying in his hands a *mūlaka*, an *akṣamālā*, *kūṭhārā*, *modaka-pātra*, and two hands in dancing pose is from Sundarban and now is housed in the Asutosh Museum. There is also a four-armed image of dancing Gaṇeśa in terracotta from Bengal.<sup>191</sup> His hairs are tied in a *jaṭā-juṭa*. These images can be assigned to circa eleventh century A.D.

A figure of an eight-armed dancing Gaṇeśa from North Bengal<sup>192</sup> probably belonging to circa eleventh century A.D. is in the Indian Museum, Calcutta. The main feature of this image is that Gaṇeśa is shown dancing on the back of his mount rat. All other details are usual as in other images. Another eight-armed<sup>193</sup> figure of the same period found at Hazinagar, district Rajshahi is presently housed in the Asutosh Museum. Along with usual attributes 'the blowing instruments' and the 'conch' are the new attributes held by this image. In this image third eye is also depicted and the trunk is adorned with horizontal lines. He is shown wearing conch-shaped ear ornaments. As usual musicians and rat are also depicted but in this image Gaṇeśa has also worn an 'upper garment'. An eight-armed image of the dancing Gaṇeśa is from Bangarh, district Dinajpur.<sup>194</sup> Along with other attributes in this image the deity carries a bunch of flowers in his hand.

Three left hands and both the legs are broken of an eight-armed image from Deopara<sup>195</sup> which is preserved in the Museum of Varendra Research Society at Rajshahi. The attributes in his right hands are *danta*, *paraśu* and *akṣamālā*. This image can be ascribed to circa twelfth century A.D.

## ASSAM

An image of dancing Gaṇeśa is carved on a lintel from Ākāśgaṅgā, Assam.<sup>196</sup> In this representation Gaṇeśa has worn a *mukuṭa* and his ears are also adorned with ornaments which are in the shape of lotus buds. The attributes in the hands of this four-armed image clockwise are : *varada-mudrā*, *aṅkuśa* (?), *paraśu* and *modaka*. He is trying to pick up the *modaka* in the tip of his trunk. The main feature of this image is that Gaṇeśa is depicted nude with the *liṅga* prominent. His *vāhana* rat is also carved below the seat. This image can be ascribed to circa tenth-eleventh century A.D.

A six-armed image of dancing Gaṇeśa still in worship is from Barpurkur, near Tejpur town, district Darrang.<sup>197</sup> The god is shown dancing on a double petalled lotus

190. *Journal of Ancient Indian History*, p. 141.

191. *Ibid.*, p. 141.

192. *Ibid.*, p. 141.

193. *Ibid.*, p. 142.

194. *Ibid.*, p. 142.

195. *Ibid.*, p. 142.

196. Nishipada Deva Choudhury, *Historical Archaeology of Central Assam*, Delhi, 1985, p. 220, fig. 124.

197. Arun Bhattacharjee, *Icons and Sculptures of Early and Medieval Assam*, Delhi, 1978, p. 44, fig. 112.



seat. He is flanked by male attendants who bear some musical instruments in their hands. A lotus rosette in the top centre and Vidyādhara in the upper corners are also carved in the stele. This image can be of circa eleventh century A.D.

The Assam State Museum, Gauhati, <sup>198</sup> also exhibits an image of dancing Gaṇeśa. This image originally is from the panel of a temple wall at Gauhati. The attributes in the hands of this four-armed image clockwise are: *aṅkuśa*, indistinct object, *padma* (?), raised upward probably holding a 'fly-whisk', and touching the tip of the trunk. The image is very simple and the peculiar trunk is hanging straight with a slight curve towards left at the end. The dancing pose is somewhat like *catura* pose. It is a rather peculiar image, the trunk looks as a part of the head. This image can be ascribed to circa twelfth century A.D.

Gaṇeśa is shown dancing on the back of his mount rat in a representation from Assam. This four-armed image is in the gate wall of the Kamakhyā hill.<sup>199</sup> In this representation the deity is adorned with *jaṭā-mukuṭa*, armlets, bracelets, and beaded girdle. The attributes in his hands are an *akṣamālā* in the lower right, *mūlaka* in upper right, *paraśu* in the upper left and the lower left hand is broken but it may be holding a *modaka-pātra*. His trunk is turned towards left. The special feature of the image is that the face of Gaṇeśa looks like a human face and his trunk originates from the chin. This image is of circa thirteenth or early fourteenth century A.D.

## ORISSA

An image of dancing Gaṇeśa is depicted on the south entrance of the *maṇḍapa* of the Kośaleśvara temple at Baidyanath, district Bolangir, Orissa. This image can be assigned to circa eight century A.D. It is an eight-armed figure whose one of the left hands is in *gaja-hasta* pose and in another left hand he holds an *akṣamālā*, and his uplifted upper most right and left hands hold a serpent overhead, other remaining hands are broken. He has worn a necklace, bracelets, *yajñopavīta* and a *mekhalā*. One end of his lower garment is visible between his legs. A simple halo is provided behind his head.

The image of dancing Gaṇeśa depicted in the Mallikeśvara temple at Paikpada, district Koraput is also eight-armed and can be ascribed to circa ninth century A.D. (Fig. 101). In this image Gaṇeśa holds a snake above his head with his both upper most hands. The attributes in other surviving hands are a *svadanta* in the lowest right hand, *paraśu* in the middle right hand, and a *mālā* in the third right hand. Attributes in the three remaining left hands are mutilated. His trunk is turned towards left near the shoulder. A halo is provided behind his head and his *vāhana* rat is depicted near his left foot.

198. *Ibid.*, p. 44, fig. 111.

199. *Ibid.*, p. 43, fig. 109.



A four-armed dancing Gaṇeśa is depicted on the *śikhara*, *vajramastaka* of the Paraśurameśvara temple at Bhubaneshwar, district Puri. Attributes in his hands clockwise are : an *akṣamālā*, a *paraśu*, a *mūlaka* (?) and the fourth is stretched out in the dancing pose. He has worn a long *yajñopavīta* and trunk is turned towards left. This image can be assigned to circa seventh century A.D.

An eight-armed Gaṇeśa is shown dancing in the south *bhadra* niche of the Khichakeśvari temple at Khiching, district Mayurbhanj. (Fig. 102). He is dancing with his right leg raised up and only the toes of the left foot are touching the ground. The attributes and *mudrās* of his hands are *svadanta*, *akṣamālā*, *gajahasta*, mouth of a serpent, tail of a serpent, *paraśu*, *modaka-pātra* and the eighth hand is in the dancing pose. In this image the deity has worn a *jaṭa-mukuṭa* and an untied *nāga-yajñopavīta* along with other usual ornaments. The upper right corner of the slab is broken and traces of flying Vidyādhara are visible in the upper left corner. His trunk is turned towards left. This image belongs to circa tenth century A.D. In the same temple there is one more eight-armed image which is of the same period. It is in the upper south niche of the temple. The position of feet does not suggest the dance so rhythmic as in the one described above. An attendant on the left side is holding a jack fruit.

Another eight-armed figure of dancing Gaṇeśa is from the Bhimeśvara temple, Pedagadi.<sup>200</sup> It differs from the above images as in this image the deity is dancing on a lotus seat and one of his right hands is in *abhaya-mudrā* and a trident is kept in one of the left hands. Also his long trunk is placed on the *modaka-pātra* which is not in his hand but is placed on the head of an attendant standing to his left. The tip of the trunk has a *modaka* in its curl. All other details are almost similar. It can be assigned to circa late tenth century A.D. Almost similar image probably of the same period is in the Lokonatheśvara temple, Pedagadi.<sup>201</sup> In this image his *vāhana* rat is also carved in the centre of the double petalled lotus seat and seated devotees are also depicted in both the lower corners.

The serpent is held by the upper two hands in an eight-armed image from the Pataleśvara temple (Liṅgarāja Compound) at Bhubaneshwar.<sup>202</sup> Gaṇeśa is dancing on a *viśva-padma* and his *vāhana* rat is carved beneath the seat. Seated devotees are also flanking the lotus throne. Gaṇeśa has worn a *jaṭa-mukuṭa* from which festoons are hanging on his forehead. Other ornaments worn by him are armlets, bracelets, sacred thread and a girdle. A simple halo is depicted at the back of his head. Vidyādhara with garland in upper corners and attendants with musical instruments are depicted in the lower corners. Gaṇeśa's right leg is raised up and the left one is placed on the seat. The

200. Thomas E. Donaldson, *Hindu Temple Art of Orissa*, 3 Vols., Leiden, 1985-1987, fig. 3007.

201. *Ibid.*, fig. 3008.

202. *Ibid.*, fig. 3011.



attributes in three right hands are *svadanta*, *akṣamālā* and *gajahastamudrā*. One of the left hands is broken and a *modaka-pātra* is kept in the other, while the third is hanging down in the dancing pose. His belly is overhanging the girdle and the neck is also bent towards front. This image can be assigned to circa eleventh century A.D. Similar image is in the Garteśvara temple at Algum.<sup>203</sup> The only difference is that its halo is much carved in comparison to the previous one described. Two more similar images whose right tusk is depicted prominent but the halo at the back is not carved are from the Brahmeśvara temple,<sup>204</sup> Bhubaneshwar and in the Siddheśvara temple<sup>205</sup> at Sathalapura. All these images can be assigned to circa eleventh century A.D.

A six-armed image of the dancing Gaṇeśa is in a girls school near the Maṇināgeśvara temple.<sup>206</sup> The position of his feet is the same, left placed on the seat and the right in dancing pose with heel raised up and only toes are touching the seat. His two upper hands hold a snake over his head, *svadanta* and *paraśu* are also the attributes in his two surviving hands towards right and left respectively. His head dress is a *jaṭā-mukuṭa*. His *vāhana* rat is depicted in the lower right corner and a basket of *modakas* is depicted in the lower left corner. This representation can be ascribed to circa late eleventh century A.D. A similar image is in the southeast niche of the Brahmeśvara temple at Bhubaneshwar.<sup>207</sup> In this image his *vāhana* rat is watching the dance of his master. But in another six-armed image on the *jagmohana*<sup>208</sup> of the Liṅgarāja temple at Bhubaneshwar he holds an *akṣamālā* in the right hand instead of *svadanta*, and the *modaka-pātra* is in the fifth hand instead of sixth hand as shown in the Brahmeśvara temple image.

The eight-armed Gaṇeśa from the Campānatha Compound,<sup>209</sup> at Champeśvara, district Cuttack is shown dancing on a lotus seat. His major right hand is in *gaja-hasta* pose and the major left hand holds a *modaka-pātra*. He holds a serpent above his head by two upper hands. The two right hands are broken and two of the left hands hold a *paraśu* while the other is hanging down. Pearled festoons adorn his forehead which are hanging from his *jaṭā-mukuṭa*. He has worn the usual ornaments. Vidyādhara in upper corners and the attendants in lower corners are also carved in the stele. The attendant figure in the right side holds jack fruit over his head and the left sided one is dancing. The mouse is peeping at his master from the lower right corner. Two musicians, one with drum and the other with cymbals flank the lotus seat. This image is assignable to circa twelfth century A.D.

203. *Ibid.*, fig. 3012.

204. *Ibid.*, fig. 3016.

205. *Ibid.*, fig. 3015.

206. *Ibid.*, fig. 3014.

207. Rekha Pandey, *Bhubaneshwar Ki Deva-Murtiyan*, Delhi, 1987, pp.100-101.

208. *Ibid.*, pp. 100-101.

209. Thomas E. Donaldson, *Hindu Temple Art of Orissa*, 3 Vols., Leiden, 1985-1987, fig. 3017.



An eight-armed Gaṇeśa is depicted dancing on the back of his mount rat in a niche of the Kośaleśvara.<sup>210</sup> The rat seated on a double petalled lotus seat is looking towards left and seems to be pressed under the weight of his master. The attributes and *mudrās* of his hands are *varada* with an *akṣamālā*, *gajahasta*, *svadanta*, serpent-hood, serpent-tail, in dancing pose, *paraśu* and a *modaka-pātra* on which his abruptly turned trunk is placed with a curve at the end. His left tusk is depicted broken and the right one is complete. The serpent is held in such a way by two upper hands that it makes an arch above his head. In this image Gaṇeśa has worn a *nāga-yajñopavīta* and a serpent is also tied to his each ankle. Musicians are playing on musical instruments. Two devotees are kneeling in *añjali-mudrā* near the lotus seat in left side and heaps of offerings are kept in the right side. This image can be assigned to circa twelfth century A.D.

An eight-armed Gaṇeśa probably of the same period as the above one is depicted dancing on a lotus seat in the ceiling of the *jāgamohana* at Mukteśvara.<sup>211</sup> The attribute and the *mudrās* of his hands are: *gajahasta*, *svadanta*, *akṣamālā*, serpent-hood, serpent-tail, *paraśu*, attribute broken and attribute broken. Left tusk is broken off and the right one is complete. He has worn a *jaṭā-mukuṭa*, bracelets, anklets, girdle, *dhotī* and a *nāga-yajñopavīta*. The dancing *gaṇas* and musicians are depicted in the upper corners.

### HIMACHAL PRADESH

An eight-armed dancing Gaṇeśa which can be ascribed to circa tenth century A.D. is depicted in the Sūrya temple at Nirath,<sup>212</sup> district Shimla. The eight-armed god is dancing on a *tri-ratha* throne with his left foot raised up. He is adorned with a conical head dress, a necklace of bells, bracelets, anklets, *urujālaka* and a long *nāga-yajñopavīta*. His left tusk is depicted broken off and the right one, intact. To start from the lowest right hand his first hand holds the handle of a *paraśu*, second hand is in *abhaya-mudrā* with an *akṣamālā* in it, *svadanta* is kept in the third, fourth hand holds the serpent-hood and the fifth its tail, a lotus flower with stalk in the sixth, a *modaka-pātra* near the shoulder is kept in the seventh hand and the eighth hand is hanging down in dancing attitude. The *modaka-pātra* is conical and is heaped up with *modakas* on which the curled trunk of the deity is placed. He is flanked by devotees on both sides. The serpent above the head is kept in such a way that it has made an arch above his head.

Another dancing figure from Himachal Pradesh is in the *maṇḍapa* of the Vaidyanātha Śiva temple at Baijnath, district Kangra (Fig. 103). This six-armed Gaṇeśa is dancing only with the toes of the right foot placed on the seat and the left foot completely placed on the seat. His dancing pose may be called the *catura* pose. His head dress is adorned with a triangle in its front and a third eye is depicted vertically in the

210. *Ibid.*, fig. 3021.

211. *Ibid.*, fig. 788.

212. M.Postel and others, *Antiquities of Himachal*, Bombay, 1985, p.64, fig. 80.



centre of the forehead. The god is adorned with a *mukuta*, necklaces, bracelets, waistbands, anklets, *nāga-yajñopavīta* and *vanamālā*. Horizontal designs on his undergarments are clearly visible. His first right hand is hanging down holding the hem of the upper garment, an *akṣamālā* with *abhaya* is kept in the second right hand and a *paraśu* in the upper right hand. He holds a lotus with stalk in upper left hand, a *modaka-pātra* near the shoulder in the middle left hand and the third left hand is hanging down holding the hem of drapery. His trunk is placed on the *modaka-pātra*. A lion on right and an elephant on left are seated on the seat with their face outwards. Three musicians playing on drums and also dancing are carved beneath his seat. This image can be ascribed to circa early thirteenth century A.D.

### HARYANA

Images depicting Gaṇeśa in dancing pose are also available from Haryana. One such four-armed image is in a *rathikā* at Gujjar Kheri,<sup>213</sup> Haryana. This representation can be assigned to circa tenth century A.D. The outer portion of the *rathikā* is adorned with *vyālas* and a double *caitya-gavākṣa* motif adorns its upper portion. The lower right hand of the deity is in *abhaya-mudrā*, the attributes in remaining three hands are a *paraśu*, an *aṅkuśa* and a *modaka-pātra*. His trunk is hanging straight with a slight curve towards right at the end.

Another dancing representation of Gaṇeśa from Haryana is from Pinjore.<sup>214</sup> This sculpture is fixed in the wall of Kumbharon-ki-Bauli at Pinjore. It is a six-armed image whose two normal hands are in the dancing pose. He holds a *paraśu* in one of the right hands and a *modaka-pātra* in one of the left hands. Remaining two hands are broken. The figure shows the ecstasy of dance. This image can also be ascribed to circa ninth-tenth century A.D.

### RAJASTHAN

An image of four-armed dancing Gaṇeśa is fixed in the wall of the Rāmpol at Chittorgarh, district Chittor. This image can be ascribed to circa seventh century A.D. All his hands are mutilated but some visible details are that one of his right hand is at belly in dancing pose and traces of a *paraśu* can be noticed in another right hand. The upper left hand is raised upwards which holds some indistinct object in it. His trunk is turned towards right.

Three architectural fragments in Harshat Mātā temple compound at Abaneri, district Jaipur, depict dancing Gaṇeśa. These images are badly mutilated. The trunk of the two images is intact, it is turned towards right in one image while it is turned

213. Devendra Handa, "Some Unpublished Sculptures from Gujjar Kheri (Haryana)", *Punjab University Research Bulletin (Arts)*, Vol. XVII, No.1, April 1986, p.117, fig. 15.

214. Udai Vir Singh, *Pinjore Sculptures*, Kurukshetra, 1977, p.33, Plate XIII B.



towards left in the other. Traces of an ornamental arch, halo decorated with lotus petals, fillet adorning forehead, necklace, anklets, girdle, sacred-thread, undergarment, lotus seat and attendant musicians are visible in these images. These can be assigned to circa eighth century A.D.

A six-armed image of dancing Gaṇeśa is carved on the western *karṇa* of the north *jaṅghā* of southeast *devakulikā* in the Harihara temple 2 at Osian, district Jodhpur. (Fig.104). The deity is dancing on a circular lotus seat which is placed on the head of a dancing figure. The attributes in his hands from the lower right are: hanging down but palm mutilated, at belly, raised upwards holding a *paraśu*, raised upwards holding a serpent, *modaka-pātra*, and at waist in the dancing pose. Gaṇeśa is looking towards left with the trunk hanging vertically on the belly with a slight curve towards right. The side pilasters of the *devakulikā* are adorned with *ghaṭa-pallava* motifs and *kīrttimukhas*. The image can be ascribed to circa late eighth century A.D.

A partly mutilated image of a four-armed dancing Gaṇeśa is in the north end of the west face *jagatī* of the Harihara temple 1 at Osian. He has worn a long garland, a *yajñopavīta* and his forehead is also adorned with fillets. His trunk is turned towards right and his right tusk is depicted. His main right hand is in *gajahasta* pose and the second is broken. Both his left hands are broken but a part of the *kuṭhāra* is visible near the upper corner of the stele. While he is dancing only the toes of the right foot are touching the seat and his left foot is completely placed on the seat. Side pilasters are decorated with ornamented vases and flower scrolls. This image also belongs to the same period as the above one.

Another four-armed<sup>215</sup> similar image is in the *jagatī* of the Harihara temple 2. Here in this image Gaṇeśa is adorned with conventional ornaments of a dancer and a snake is tied around his belly. His first right hand is in *gajahasta* pose and the second holds a *paraśu*. Both the left hands are broken. On the lintel<sup>216</sup> of the same temple is another image of dancing Gaṇeśa whose attributes are not recognizable. There is also an image of two-armed dancing Gaṇeśa in the *jagatī* of the Harihara temple 2 at Osian. In this image the trunk is broken. The left hand is in *gajahasta mudrā* and the attribute in the right hand cannot be recognised. All these images can be ascribed to the same period as the other described images from these temples.

A six-armed dancing figure which originally belongs to Osian, is now preserved in the Government Central Museum, Jaipur (No. 8/121). The seat on which Gaṇeśa is dancing is kept on the palm of a male being. As regards hands of Gaṇeśa, his three right hands and two left hands are broken and he holds a serpent in one of the surviving left hands. This representation can also be of circa late eighth century A.D.

215. Asha Kalia, *Arts of Osian Temples*, New Delhi, 1982, p.114.

216. *Ibid.*, p. 114.



A four-armed dancing Gaṇeśa is represented on the *śikhara* of the Sacciyāmātā temple at Osian. The deity has put the weight of his body on the left foot while dancing. He has worn a *karaṇḍa-mukuṭa* and his right tusk is depicted. His one right hand is in dancing pose and he holds a *paraśu* with the other. One of his left hands is in *gajahasta* posture at the belly and the other holds a *modaka-pātra* on which his curled trunk is applied. It is an image of circa 1137-38 A.D. Another four-armed dancing Gaṇeśa is preserved in the store house of the Sacciyā shrine.<sup>217</sup> This fine execution shows the god with conventional ornaments of a dancer, an undergarment and a head dress which has a triangular tiara in its front portion. He holds a *mūlaka* in his lower right hand, upper right is broken, upper left is in *gajahasta mudrā* and a *modaka-pātra* is kept in the lower left hand. The trunk first curves towards right then towards left and is placed on the *modaka-pātra*. The rat is depicted near the feet in another four-armed image carved on the 'lower register of the fronton'<sup>218</sup> of the Sacciyāmātā temple. His normal right hand holds an *aṅkuśa* and the other is in dancing pose. He holds a *modaka-pātra* in his normal left hand while the other holds a *padma*.

A four-armed Gaṇeśa is also depicted dancing on the *śikhara* of the Karṇeśvara temple at Kamsuwanj, district Kota. In the ecstasy of dance the god has brought his head towards the left shoulder. He has put the weight of his body on right foot and only toes of the left foot are touching the seat. The deity has worn a beaded chain around his head, a *nāga-yajñopavīta*, bracelets, anklets and a girdle. His trunk is turned towards left and the left tusk is placed over the trunk. He holds a snake above his hand by his both upper hands, but contrary to other such examples described earlier, in this image the right hand holds the tail and the hood is held by the left. The other right hand holds a lotus with stalk and the second left hand is in the dancing pose at knee. An attendant is standing to his left. This image can be assigned to circa eight century A.D. Another four-armed dancing Gaṇeśa is depicted on the *śikhara* of the Jaleśvara temple at Mandalgarh, district Chittor. He holds a *paraśu* (?) and a *modaka-pātra* in his normal hands and the other two hands are in the dancing pose. He has worn a *karaṇḍa-mukuṭa* and his right tusk is depicted. The image may be of circa ninth century A.D.

A ten-armed image of dancing Gaṇeśa wearing *yajñopavīta* and armlets with the *paraśu* in one of the right hands is depicted on the south *jaṅghā, bhadra* of the Anandimātā temple at Nosal, district Ajmer. This image is badly mutilated. It can be assigned to circa ninth century A.D.

The portion above the legs of an eight-armed dancing Gaṇeśa from Rajasthan is now preserved in the State Museum Bharatpur (No. 19). He is holding a snake with his

217. Devendra Handa, *Osian : History, Archaeology, Art and Architecture*, Delhi, 1984, p.116, pl.91.

218. *Ibid.*, p. 116.



two upper hands over his head in the shape of an arch. The tail of this snake coiled with its own body making a loose knot for holding, is the peculiarity of this image. It is a beautifully carved image wearing a jewelled *mukuṭa*. Vidyādhara with garland are depicted in the upper corners and a half lotus rosette is used as the halo of the deity. He also wears a pearled *yajñopavīta*, bracelets, *candra-keyūras* and an *uttarīya*. His trunk is turned towards left and the right tusk is depicted. He holds a *paraśu* in his right hand, expresses *vyākhyāna-mudrā* with the second, holds *svadanta* in the third and one of his left hands is shown in *abhaya-mudrā*. Other remaining hands are broken. This image can be assigned to circa mid ninth century A.D.

On a *tri-ratha* throne an eight-armed Gaṇeśa is dancing with his left foot placed on the throne and the right leg is broken at the ankle. It is an image from the Bhuteśvara temple at Basedi, district Bharatpur. The image at present is housed in the State Museum, Bharatpur (No. 289). The top centre of the stele is adorned with a lotus medallion and the Vidyādhara are depicted in the upper corners. He has worn the simple ornaments which are bracelets, girdle and a sacred-thread. His left tusk is depicted complete and the right one is broken off. He holds a *paraśu* in his lower right hand, the second right hand is in dancing pose at chest and the third right hand is broken. He holds a serpent which is now mutilated above his head by his two upper hands. One of his left hands is in dancing pose at hip, an indistinct object in the second left hand and a *modaka-pātra* in the fourth left hand on which his trunk is placed. One seated musician on each side is carved in the corners below. The image can be assigned to circa tenth century A.D.

There is also an eight-armed image of dancing Gaṇeśa from Rampuria,<sup>219</sup> district Kota. The image is almost similar to the above described image and it can also be assigned to the same period. There is some difference in this image, the attendants and musicians are also depicted in this image like the previous one but here the right sided one is dancing and the left sided one is resting on a cushion with his elbow placed on it.

A six-armed image of dancing Gaṇeśa on a *pañca-ratha* seat is from the Harashanatha temple, Harshagiri, district Sikar. In this image the deity is adorned with a stringed garland, stringed girdle, *nāga-yajñopavīta*, *urujālaka* and the *nūpurās*. His right leg is broken. His ears are small. The trunk is turned towards right and the right tusk is depicted complete. The attribute of his major right hand is mutilated and all other hands are broken except the one left hand which holds a *modaka-pātra*. The *modakas* are arranged in three tiers. Attendants are dancing and playing on musical instruments. His *vāhana* rat is depicted standing on the hind legs near Gaṇeśa's foot. It is an image of circa 956-973 A.D.

219. *Indian Archaeology 1981-82 : A Review*, pp. 90-100, pl.XXXI-A.



A dancing Gaṇeśa is depicted on the *gudhamaṇḍapa* pillar of Ranchodji temple at Khed, district Barmer. Position of his right leg and the trunk suggests that he is engaged in a rhythmic dance. His navel is depicted very clearly. Two major hands of this four-armed image are at belly in the dancing pose, his second right hand is broken from the wrist and a *modaka-pātra* is kept in the upraised left hand. His trunk originates from the centre of his forehead and after hanging straight first turns to right and then finally towards left. The image may be assigned to circa tenth century A.D. A four-armed dancing Gaṇeśa of the same period adorned with ornaments is depicted on the south *jaṅghā* of the Nilakaṇṭheśvara Mahādeva temple at Kekind, district Nagaur (Fig. 105). The image has common features like other images.

A four-armed dancing Gaṇeśa belonging to circa tenth century A.D. is depicted in the *gudhamaṇḍapa* of the Ambikā temple at Jagat, district Udaipur. Both his tusks are of equal size and his trunk is turned towards left. One of his left hands is in *gajahasta* pose and the other holds a *paraśu*. An attendant to his right and his *vāhana* rat to his left are also carved near his feet.

In a four-armed dancing image from Pangarh, district Chittor and presently housed in the State Museum, Chittorgarh (No. 498), Gaṇeśa has worn the conventional ornaments of a dancer. His trunk is turned towards left and his right leg is in the dancing action. His *vāhana* rat is depicted near his left foot. Apart from all other ornaments his ears are also adorned with *cāmara* shaped ornaments. It can also be an image of circa tenth century A.D.

The National Museum,<sup>220</sup> New Delhi, preserves an image of eight-armed Gaṇeśa dancing on a *tri-ratha* throne which belongs to Pratihāra period. The deity is wearing a few ornaments and a halo is provided at the back of his head. Vidyādhara in upper corners and the devotees in the lower corners are also carved in the stele. He holds a *paraśu* in one of his right hands and some of the hands are in the dancing pose.

A ten-armed image of dancing Gaṇeśa from Chaksu, district Jaipur is now preserved in the Amber Museum (No. CH64/61). His right tusk is depicted. The trunk is turned towards left and is placed on the *modaka-pātra*. In this representation the deity has worn a few ornaments. He holds probably a snake in his left and right hands which are hanging down. His one right and one left hand are in dancing pose and one of the upraised hands of left side holds a *padma*. Attributes of other remaining hands are mutilated. Seated attendants are depicted in the lower corners. This image can be of circa eleventh century A.D.

A richly ornamented and inscribed eight-armed image (Fig. 106) of dancing Gaṇeśa is from Rajorgarh, district Alwar and now is housed in the Government Museum, Alwar

220. V.P. Dwivedi, "Elephant God of the Hindus", *Orientalia*, Vol. 5, no.3, March 1974, p.32.



(No. 2/3). Two of his hands hold a snake above his head making an arch. His other two hands are hanging down in the dancing attitude. Other remaining hands are broken. His trunk is also mutilated. He has worn a *karaṇḍa-mukuṭa* and a serpent is hanging loose over his left shoulder. A *tri-ratna* is depicted at his chest. The musicians are depicted in the lower corners and his *vāhana* rat is depicted near his left foot. This image is of 1044 A.D.

The trunk of a four-armed dancing Gaṇeśa is turned towards right, who is depicted on the north pillar of the *toraṇa* of Madhusudan temple at Mungthala, district Sirohi. The deity has worn a *karaṇḍa-mukuṭa* and all the conventional ornaments of a dancer. The attributes or poses of his hands are a *paraśu* in lower right, the upper right in *gaja-hasta-mudrā*, the upper left holds an indistinct object, and the lower left holds a *modaka-pātra* near the hip. This image is of circa 1100 A.D.

A very different type of a four-armed image of Gaṇeśa depicts him in a position of ready to dance. This depiction is from west face *mukhacatuṣkī* of Mahākāla temple at Bijolia, district Bhilwara. The figure (Fig.107) is of strong built without bulging belly. He has worn a necklace, armlets, bracelets, sacred-thread, girdle and anklets. Traces of the elephant skin are clear on his trunk. His right tusk is complete while the left one is depicted half broken off. Even his right tusk is adorned with an ornament. He has flapping ears and two chignons decorate his head. He holds an *akṣamālā* and a *kamaṇḍalu* in his two major hands; a *modaka-pātra* and a *mūlaka* in his two upper hands. His trunk is placed on the *modaka-pātra* which contains three layers of *modakas*. His *vāhana* rat is depicted near his left foot, who looks amazed. In this image Gaṇeśa is depicted like an ascetic. The image is unique of its kind and belongs to circa 1100 A.D.

### MADHYA PRADESH

A large number of images of dancing Gaṇeśa has been noticed from Madhya Pradesh. A four-armed image which can be ascribed to circa 675 A.D. is depicted in a niche on the south *jaṅghā* of the Siddheśvara Mahādeva temple at Palari, district Raipur, Madhya Pradesh. He is dancing by placing his right foot completely on the seat and only the toes of his left foot are touching it. His lower right hand is downward near hip in the dancing pose, the attribute in the upper right hand is mutilated, the third hand is stretched out in the dancing pose and the fourth hand holds a *modaka-pātra*. A two-armed image of dancing Gaṇeśa which can also be assigned to circa seventh century A.D. is depicted on the south *jaṅghā* of the Indal Deul at Kharod, district Bilaspur.

The Central Museum, Indore contains a four-armed image of dancing Gaṇeśa which originally belongs to Avra, district Mandsore (Fig. 108). In this representation the deity has worn a necklace, armlets, bracelets, a *nāga-yajñopavīta* and a *dhotī*. In left hand he holds a *modaka-pātra* with a single *modaka* in it. His trunk is turned towards left near



the shoulder and not placed on the *modakas*. A female attendant stands to his left. This image can be assigned to circa eighth century A.D.

A badly destroyed eight-armed image of dancing Gaṇeśa is in the Rāmachandra temple at Rajim, Madhya Pradesh. He is shown wearing the ornaments and a *dhotī*. He holds a serpent with his two upper hands, a *paraśu* in his lower right hand and a *modaka-pātra* in his lower left hand. His abruptly turned trunk is trying to pluck the *modaka* from the *modaka-pātra*. Only the heel of his left foot is slightly high from the seat. It is assignable to circa eighth century A.D.

A six-armed Gaṇeśa wearing a pearled *yajñopavīta* is depicted dancing in a niche on the south *jaṅghā* of the Bhuteśvara Mahādeva temple 1 at Batesra, district Morena. His trunk is turned towards left. Out of his three right hands the lower one is hanging down holding the corner of the drapery, the second is in the dancing pose near chest, and the upper most right hand holds a mutilated *paraśu* or *aṅkuśa*. The upper most left hand holds a bowl of cakes, the other is at waist in the dancing pose and the third one is hanging down in the dancing pose. The upper portion of the niche is adorned with *kīrttimukha*. This image may be of circa 1080 A.D.

Teli-ka-mandir in Gwalior Fort, district Gwalior represents a two-armed dancing Gaṇeśa on the right side of the main *bhadra*. He has worn a simple necklace, a girdle and a *nāga-yajñopavīta*. His left hand holds a *modaka-pātra* on which his curved trunk is applied. The right hand which is stretched out in the dancing pose is mutilated. This image can be ascribed to circa late eighth century A.D. Another image in the same temple and of the same period is depicted on the west face of the *vedībādhā*. Compared to the previous one, its ornaments are jewelled one and it is four-armed. His lower right hand is in *gaja-hasta mudrā* and the lower left hand is in *kaṭi-hasta-mudrā*. The attributes in other two hands are a *padma* and a *kūṭhāra*. His trunk is turned towards left which is mutilated now.

North side of the entrance porch of Sās-Bahū temple (larger) in Gwalior fort depicts the dancing figure of a ten-armed Gaṇeśa. He is dancing on the toes of his left foot by putting the weight of his body on the right foot. One of his surviving right hands holds a snake and one of his left hands holds a *modaka-pātra* on which his curled trunk is applied; the other left hand is in *gaja-hasta-mudrā*. All remaining hands are broken. His right tusk is depicted. The image is of circa 1093 A.D.

The trunk is turned towards right of the four-armed image of dancing Gaṇeśa depicted in the south wall of the *garbhagrha* of the Śiva temple at Indore, district Guna. He holds a *paraśu* in his lower right hand, the upper right hand is in *gaja-hasta-mudrā*, his upper left hand is near his tusk and the lower left hand is at waist. This image can be assigned to circa eighth century A.D. Similar depiction of Gaṇeśa is from Modi (?),



district Mandsores which is preserved in Yashwant Rao Holkar Chhatri Museum, Bhanpura. Attendants are also depicted in the lower corners in this image.

Vidyādhara are adorning the upper corners of a slab on which a four-armed dancing Gaṇeśa is depicted. This image is on the hill, south of tank at Nand Chānd, district Panna. The deity in this image is adorned with a necklace, an *udarabandha*, a *yajñopavīta*, anklets, a *dhotī*, beaded bracelets and the serpentine armlets. His left tusk is complete and the right one is depicted broken off. His trunk is turned towards right and holds the handle of a *paraśu* in its curve. The attributes in his hands are a *paraśu* in the lower right, *danta* in upper right, *akṣamālā* with *abhaya* in the upper left and the lower left is in *kaṭyavalambita-mudrā*. The attendant to his right side carries a pot of *modakas* over his head and the attendant to left side is playing on a drum. The peculiar feature of this image is that the trunk also holds the upper part of the handle of the *paraśu*. This image can be assigned to circa eighth-ninth century A.D. Almost similar image which can be assigned to the same period is on the fragment from the Mritangeśvara temple at Nand Chand. The differences are: armlets are simple instead of serpentine, left tusk is depicted broken off and the right one is complete. First hand is in *varada-mudrā*, second holds a *paraśu*, third holds a *danta* and the fourth one is *kaṭyavalambita*.

An image of eight-armed dancing Gaṇeśa from Suhania, Madhya Pradesh is in the Muzium Seni Asia at Kuala Lumpur.<sup>221</sup> In this image the deity is uni-tusked and is adorned with all the ornaments. He is dancing on the toes of his right foot. He holds an *aṅkuśa* in one of his right hands and a *danta* is visible in one of the left hands. All other hands are in dancing pose. The seated devotee on right and his *vāhana* rat in the left corner are also depicted. This image can be assigned to circa ninth century A.D.

A two-armed dancing Gaṇeśa is depicted in a niche on the platform north to the Mata-ka-mandir at Naresar, district Gwalior. It shows Gaṇeśa wearing simple bracelets, anklets and a snake is used for his necklace. The folds of his undergarment are visible between his legs. He holds a broken *danta* in his right hand and an eatable which is now mutilated in left hand on which his proboscis is applied. It can be an image of circa ninth century A.D.

The upper portion of a dancing Gaṇeśa from Madhya Pradesh is in Rani Durgavati Archaeological Museum, Jabalpur. It is a six-armed image whose one right sided hand holds an *akṣamālā* with *abhaya*. The two upper most hands hold a snake above the head. All other remaining hands are broken. He has worn a beaded garland and the *yajñopavīta* is also beaded one. A *candra-keyūra* and *kaṅkaṇa* are visible in his right hand. A cloth *udarabandha* is tied over his belly. The trunk is turned towards left. Upper left

221. K.I. Matias, "Indian Sculptures in the Muzium, Seni Asia in Kuala Lumpur", *Orientalia*, Vol. 15, No. 3, March 1984, p.34.



corner of the slab is broken and flying Vidyādhara are visible in the upper right corner. Another six-armed image of the same period and also in the same museum (No.414) has kept his second right hand in *gaja-hasta-mudrā* with the handle of a *paraśu* in the elbow. He holds a *paraśu* in his lower right hand, tail of the snake with upper right hand and hood of the snake with upper left hand. The middle left hand is in the dancing pose and the lower left hand holds a *modaka-pātra* on which his curled trunk is applied. His *vāhana* rat is carved in the lower left corner.

There is also an eight-armed image of dancing Gaṇeśa in the Rani Durgavati Museum (No. 110,AB). Originally this image belongs to Doni, district Damoh. (Fig. 109). The deity has worn the jewelled ornaments, lotus buds are adorning his ears, *urujālaka* is adorning his thighs and he has also worn an *uttarīya*. His right tusk is depicted prominently and it is ornamented also; and the left tusk is depicted broken. Vidyādhara couples in the upper corners and the dancers in lower corners are also depicted. His *vāhana* rat is depicted on the seat. A halo is also carved at the back of the deity's head. The attribute in hands are; first hanging down holding the corner of *uttarīya*, second in pose of expression, third holds a *paraśu* and the fourth hand holds the snake hood. The fifth hand holds the tail of the snake, sixth holds *svadanta*, a *modaka-pātra* is kept in the seventh hand and the eighth hand is holding the hem of the *uttarīya*. The trunk is placed on the *modaka-pātra*. This image can be ascribed to circa tenth century A.D. It is a fine depiction of the dancing Gaṇeśa.

A four-armed Gaṇeśa is shown dancing on a full blown lotus cushion which is placed on a *tri-ratha* throne. This image is in the Āshā Devī temple at Ashapuri, district Raisen. A lotus halo in the centre and Vidyādhara in the corners are depicted in the upper portion of the slab. The deity has worn all the ornaments and also a *nāga-yajñopavīta*. Even his right tusk is shown ornamented and the left one is broken off. The attributes and the poses are similar to the earlier described four-armed image. This representation can be of circa ninth-tenth century A.D.

A two-armed image of dancing Gaṇeśa which originally belongs to the Bhūtanātha temple, Ashapuri is now housed in the State Museum, Ashapuri. A simple halo is carved behind the head of the deity and he has worn a *karaṇḍa-mukuṭa*. His right hand is in *gaja-hasta* attitude and the left is not recognizable. The image may be of circa tenth century A.D. A four-armed image from the same temple and in the same museum is shown wearing the conventional ornaments of a dancer. His *vāhana* rat is depicted near his left foot. Right tusk is complete and the left one is broken off. The attributes in his hands are a *kūṭhāra* in the lower right, upper right is in *gaja-hasta-mudrā*, a serpent(?) is kept in upper left hand and the lower left is hanging down holding the hem of the *uttarīya* worn by him. Three more four-armed images of the dancing Gaṇeśa are in the same museum and from the same temple. These are almost similar to the one described above but in



these images the deity has not worn the *uttarīya* and his *vāhana* rat is also not depicted. One six-armed dancing image of Gaṇeśa of the same period and from the same temple is also preserved in the same museum. In this image also he has worn an *uttarīya*. His lower right hand holds a club or a broken *paraśu*, the upper right hand is in *gajahasta-mudrā*. He holds a *modaka-pātra* near his shoulder in one of his left hands and the other left hand is in *kaṭyavalambita* pose. His trunk is curled near left shoulder but is not placed on the *modaka-pātra*.

A ten-armed image of dancing Gaṇeśa from Ashapuri is in the Birla Museum, Bhopal (No.189) (Fig. 110). It is a fine depiction of the god who is dancing on a full blown lotus seat. The upper portion of the slab is decorated with the flying Vidyādhara in both the corners and a *kīrttimukha* in the centre. A circular locket is adorning the deity's head-dress. The usual ornaments of a dancer along with a *nāga-yajñopavīta* are enhancing the beauty of the image. The attributes and poses of his hands clockwise are *paraśu* in the first hand, second hanging down in dancing pose, third is kept at chest with an *akṣamālā*, the fourth hand shows a *mudrā*, hood of snake in the fifth, tail of the snake in the sixth, seventh upwards showing some *mudrā*, eighth holds *danta*, ninth is hanging down and the tenth is in *kaṭyavalambita-mudrā*. The god is dancing with such a zeal and rhythm that he has squeezed the neck of the snake which is kept above head that is clear from the snake's tongue which has come out. Two attendants one seated and the other standing are depicted in both the lower corners. The seated attendant on the right side holds a *padma* in right hand and his left hand is placed at knee. The right sided standing figure is in action of dancing with his right hand raised and the left in *gaja-hasta-mudrā*. The seated figure on left side is playing on a *vīṇā* and the standing one is playing on a drum. The image is a specimen of its kind and can be ascribed to circa late ninth century A.D.

Three four-armed images of dancing Gaṇeśa from Badoh-Pathari, district Vidisha are from the Kuṇḍeśvara Mahādeva temple, the Gaḍarmālā temple and the Dasāvātāra group of temples. All these images depict the god dancing in the same pose as the image described from the Bhopal Museum. These can also be ascribed to the same period. Almost two hands out of the four hands of these images are in the dancing pose and the attributes held in hands are a *paraśu* in one and a *padma* or a *danta* in the other. In the image from the Kuṇḍeśvara Mahādeva temple *modaka-pātra* is kept at the waist while it is kept on the left side of the seat in the image from the Gaḍarmālā temple. A halo is also depicted in the image from the Kuṇḍeśvara temple.

The four-armed dancing Gaṇeśa is also carved at the ruined Viṣṇu temple (big) at Bargaon, district Jabalpur. Toes of his right foot and the left foot completely, are placed on the pedestal. His ornaments consist of a necklace, bracelets, a girdle and a serpentine sacred-thread. The god is depicted almost nude except a piece of cloth



hanging between his thighs to hide his genetic organ. The attributes in his hands clockwise are a *paraśu*, *gajahasta-mudrā*, *svadanta* and a *modaka-pātra*. Right tusk is depicted. His trunk is placed on the *modaka-pātra*. In another four-armed image which is from Damoh, district Damoh and presently housed in the District Museum, Damoh (No. 141), the toes of his left foot and the right foot completely, are placed on the pedestal. A simple string adorns his forehead and his upper right hand is touching the right tusk. All other details are similar to the Bargaon image. Both these images can be assigned to circa ninth-tenth century A.D.

Vidyādhara with garland are depicted in the upper corners in an sculpture from Padhavali, district Morena which is now preserved in the Central Museum, Gwalior (No. 186). It is an eight-armed image of the dancing Gaṇeśa with its trunk turned towards left. He has worn the conventional ornaments and the third eye is also depicted in the centre of his forehead. He is dancing on the toes of his right foot. The description of his hands clockwise are *paraśu* in the first, second hanging down holding something, third is at chest in some *mudrā*, fourth upwards, fifth hand holds an ornamented *svadanta*, sixth touching the curved tip of the trunk, seventh hand is hanging down holding something, and the eighth hand is in *kaṭyavalambita-mudrā*. Dancing figures are also carved in the lower corners. This image can also be ascribed to circa ninth-tenth century A.D. An almost similar image is from Padhavali, district Morena. At present it is in the Central Museum, Gwalior (No. 189). Another almost similar image is in the Virginia Museum of Fine Arts, Richmond, U.S.A.<sup>222</sup>

A four-armed dancing image of Gaṇeśa from Padhavali or Padhaoli, district Morena is preserved in the Central Museum, Gwalior (No. 188). In this representation the unitusked deity has worn a three tiered *mukūṭa* and ornaments of pearls. He is carrying *paraśu*, *danta* and the *modaka-pātra* in his three hands and the fourth is kept at the chest in the dancing pose. His trunk is placed on the *modakas*. Vidyādhara in the upper corners and the musicians in the lower corners are also carved in this stele. His *vāhana* rat is also carved near his left foot. There is one more figure from the same place and in the same museum. Three out of his four hands are broken and an *uttarīya* is hanging over his one surviving left hand. His trunk which is now broken was turned towards right. Pearled festoons from his head dress are also hanging on the forehead. Special feature of this image is the third eye. Besides seated musicians a musician with a drum is standing to the right of Gaṇeśa, who is tall and healthy wearing a *mukūṭa*, a *yajñopavīta* and other ornaments. It can be assigned to circa tenth century A.D.

The face is mutilated of a four-armed dancing figure in the *jaṅghā* of a Śiva temple at Terahi, district Shivpuri. Gaṇeśa is depicted almost nude wearing a serpentine sacred-thread. He holds a *paraśu* in his lower right hand and his upper right hand is in *gajahasta-*

222. Stella Kramrisch, *Manifestations of Shiva*, Philadelphia, 1981, p.76, fig. 62.



*mudrā*. He holds a *danta* in upper left hand and his lower left hand is in *kaṭyavalambita-mudrā*. This image can also be ascribed to circa ninth-tenth century A.D. Approximately of the same period, an eight-armed image of a dancing Gaṇeśa is noticed under a tree at Terahi. His neck is bent over the left shoulder and his short trunk is turned to the right with a curl near the neck. Right tusk is depicted. In this image the deity has worn a belt around his head, a simple necklace, bracelets, anklets and an *udarabandha*. He holds a snake by his two upper hands. One of his right hands is in *vitarka-mudrā* and placed on the knee and other is in the dancing pose. All other remaining hands are broken.

Right tusk is also depicted of a twelve-armed image of dancing Gaṇeśa from Terahi. It is in the compound of the Mohajamātā temple. Almost all his hands and the trunk are mutilated. Only recognizable details are: holding a snake with two upper hands, one right hand at knee, *danta* in one of the left hands and two of the left hands are hanging down in the dancing pose. It can be an image of circa tenth century A.D.

A badly worn out image of six-armed dancing Gaṇeśa is from Bandogarh, district Shahdol. He is depicted wearing usual ornaments with his trunk turned towards left. His lower right hand is in *varada-mudrā*, the middle right hand is in *abhaya-mudrā* and the third right hand holds an indistinct object. The object in the upper left hand is also not recognizable but he holds a *modaka-pātra* in his middle left hand on which his curled trunk is placed and the lower left hand is in *kaṭyavalambita* pose. This can be assigned to circa mid tenth century A.D.

Three images of dancing Gaṇeśa from Causath Yogini temple at Bheraghat, district Jabalpur which can be ascribed to circa tenth century A.D. are richly ornate images. These are shown with chains on forehead, bracelets, necklace, anklets and *urujālaka*, all made of pearls. A *dhotī*, an *udarabandha* and a *nāga-yajñopavīta* are also worn by Gaṇeśa in these images. The hands and trunk of one of these images are broken with the traces of one of the right hands at knee and one of the left surviving hands is at waist. The head above the neck is broken off of the second image whose only surviving right hand is in *abhaya-mudrā* (?) The third image depicts the eight-armed god dancing on a lotus cushion. (Fig. 111). The attributes and position of the hands clockwise are : *vitarka-mudrā* in the first hand, mouth of snake in the fourth hand, upper left hand holds the tail of the snake, there is an indistinct object in his sixth hand, the seventh hand holds an ornamented *modaka-pātra*, and the eighth hand is *kaṭyavalambita* in the dancing pose. His curved trunk is placed on the *modaka-pātra* and a *modaka* is depicted in the tip of the trunk. The deity has worn the ornaments. Rat is shown between his feet. Attendants are depicted in the lower corners.



A sixteen-armed image of Gaṇeśa dancing on a *sapta-ratha* throne from Madhya Pradesh is in the Asian Art Museum, San Francisco.<sup>223</sup> The god is adorned with all the usual ornaments of a dancer described in many preceding images. He is dancing by putting the weight of his body on the right foot and with the heel of the left foot upraised. The right leg is placed inside while the left is stretched out. The upper portion and the left corner of the stele are broken. Most of the hands and the attributes are also broken. The recognizable attributes in the right hands are a *paraśu*, hem of drapery, *danta* and *gajahasta-mudrā*. The existing attributes in the left hands are a *modaka-pātra*, hem of drapery and one hand is in *kaṭyavalambita-mudrā*. The right tusk is depicted and his trunk is placed on the *modaka-pātra*. He is attended by two seated and three standing musicians in the lower corners. This image can be ascribed to circa tenth-eleventh century A.D.

An eight-armed image depicting Gaṇeśa in dancing attitude from Ujjain (Rāmghaṭ), district Ujjain is now housed in the Vikram Kīrti Mandir, Ujjain. His trunk is broken. *Danta*, *modaka-pātra* and *kuṭhāra* are visible in his hands. He is also adorned with beaded ornaments and a serpent-hood is visible at his belly. He is dancing on the toes of his left foot and the heel of the right foot is also raised. The musicians are also carved in the lower corners. The image can be ascribed to circa tenth century A.D. The head, some portion above the chest and the arms of an eight-armed dancing Gaṇeśa from Guna, district Guna is also preserved in the Vikram Kīrti Mandir (No.5). The upper portion shows the god adorned with all the ornaments. This image may also belong to circa tenth century A.D.

A ten-armed dancing Gaṇeśa belonging to circa tenth-eleventh century A.D. is in the National Museum, New Delhi.<sup>224</sup> The deity is adorned with a *karaṇḍa-mukuṭa* and a *nāga-yajñopavīta* along with all the ornaments. His first hand, starting from the lower right, is in *gajahasta-mudrā*, second holds a *paraśu*, third is hanging downward in a dancing pose and holds the hem of the drapery, fourth holds an *aṅkuśa*, fifth and sixth hold a snake above head, seventh holds a *danta* (?), a lotus flower is in the eighth hand, ninth is hanging down holding the hem of the drapery, the tenth hand holds a heaped bowl of *modakas*. His right tusk is depicted. The trunk is turned towards left and is broken from the middle. The open tip of the trunk holds a *modaka* in it and is curled near left shoulder. The image is a fine specimen of Chandela art.

A beautiful depiction of eight-armed dancing Gaṇeśa from Hinglajgarh, district Mandsores is preserved in the Central Museum, Indore. Its lower portion below the waist is broken. A male figure is standing at the top centre in a dancing pose and the top

223. *Ganesha : The Elephant Headed God*, San Francisco, 1986, No.9.

224. V.P. Dwivedi, "Elephant God of the Hindus", *Orientalists*, Vol. 5, No. 3, March 1974, p.32.



corners are occupied by Vidyādhara couples. Two seated male figures are depicted at the base of the above arch; the right sided figure is playing on a *vīṇā* and the left sided is seated in *lalitāsana*. Gaṇeśa has worn a three tiered *karaṇḍa-mukuṭa* from which festoons are hanging on his forehead, a beaded necklace, bracelets, waist-band and a serpentine sacred-thread. His two upper hands hold a snake above the head. One of the right hands is in *gajahasta-mudrā* with the middle part of a *paraśu* in the elbow. One of the left hands is hanging down holding *uttarīya* and the other left hand holds a single *modaka* on which his curled trunk is placed. All remaining hands are broken or mutilated. The image can be of circa tenth century A.D.

The same museum depicts another eight-armed image (Fig.112) from the same site which can also be ascribed to the same period. Gaṇeśa's trunk is broken. At the top centre of the stele, two persons are holding a full blown lotus and one couple on each side follows them. At the base of the *parikara* two females are playing on *vīṇā*, below them two persons are blowing conch and in the lower corners musicians are playing on *mṛdaṅgas*. This decoration makes the stele very attractive. The deity has worn the usual ornaments. The necklace is of coin shaped designs. As regards his hands, starting from the lower right, the first is hanging down holding a *danta*, second holds a *paraśu*, third is in *gaja-hasta-mudrā*, fourth and fifth hold a snake above his head, sixth hand is broken, eighth holds hem of *uttarīya*, and the seventh placed at hip in the dancing pose. The *vāhana* rat who is adorned with a necklace is shown near Gaṇeśa's right foot.

One more image from the same site is in the same museum. All his hands, except the right one which is in the dancing pose at chest, are broken. The legs and the trunk are also broken. But the jewelled *hāra*, bracelets, armlets, *mekhalā*, *nāga-yajñopavīta*, *dhotī* and highly ornate head dress worn by the deity are clearly visible. A halo, musicians and devotees are depicted on the slab. This image can also be ascribed to circa tenth century A.D.

An architectural fragment again from Hinglājgarh and in the same museum which can be ascribed to the same period depicts an uni-tusked, four-armed dancing Gaṇeśa whose trunk is turned towards left. His two lower hands are in dancing pose, a *paraśu* is held in the upper right hand, and a *danta* is held in the upper left hand.

In the same museum another eight-armed image of dancing Gaṇeśa from Hinglājgarh is decorated with a small umbrella at the top centre. He is also beautified with an ornate halo. The deity is dancing on a *tri-ratha* pedestal on which a cushion of full blown lotus is placed under his feet. Here the *vāhana* rat is depicted in the front portion of the throne. The speciality of the image is the overhanging belly of the deity. All other details are common. This image can also be ascribed to circa tenth century A.D.

The trunk is turned towards right of another eight-armed dancing Gaṇeśa from the same site, of the same period and in the same museum i.e. the Central Museum, Indore.



His legs, tip of the trunk and all the hands are broken. The main attraction of the image is its highly ornate halo. One four-armed dancing image from the same site and in the same museum wears a high *karaṇḍa-mukuṭa*, beaded and pearled necklace, bracelets, armlets, anklets, *urujālaka* and a *nāga-yajñopavīta*. All his hands are broken except one left hand which holds a lotus with a stalk. His trunk is placed on the elbow of this left hand. On the arm of his lowest right hand his *uttarīya* is hanging. His *vāhana* rat is seated near his right foot. A halo with beaded edges is also depicted at the back of his head.

The Central Museum, Indore also preserves images of six-armed dancing Gaṇeśa<sup>225</sup> but all these are badly mutilated. Some of the ornaments worn by him, his *vāhana* rat, attendants, musicians and few of the attributes in hands can be noticed in these images. These images can be ascribed to circa tenth-eleventh century A.D.

A four-armed image of dancing Gaṇeśa is from Kadwaha, district Guna. The image is carved in the south *jaṅghā*, of a Śiva temple near monastery. The deity is dancing on the toe of his right foot while putting the weight of the body on the left foot. All other details are common as in the other four-armed images described earlier. This image may be of circa tenth century A.D. A six-armed dancing image of Gaṇeśa from the same place is in the south *jaṅghā* of temple 3 (group 3). The dancing pose is similar to the above one. He holds a *paraśu* in his lower right hand, the middle right hand is in dancing attitude; probably he holds a serpent above his head with both the upper hands. He holds a *modaka-pātra* in his middle left hand on which his trunk is placed and the lower left hand is hanging down in the dancing pose.

A beautifully carved, well ornamented, ten-armed image of dancing Gaṇeśa from Khajuraho, district Chattarpur, Madhya Pradesh, is presently housed in the Government Museum, Bangalore (No. 116). (Fig. 113). The deity is shown dancing on a full blown lotus which is placed on a *tri-ratha* throne. He is dancing on the toe of his right foot by putting the weight of his body on the left foot which is completely placed on the lotus seat. The snake held by his two upper hands has made a zigzag *prabhāvalī* above his head. Vidyādhara in the above corners are shown flying with *sanālpadma* in their hands. He has worn a tiara at the centre of his head and the forehead is surrounded by a double chain of pearls. His other ornaments consist of a necklace, bracelets, *mekhalā*, *urujālaka*, armlets, all made with jewels. He has worn a *dhotī* and an *uttarīya* and a *nāga-yajñopavīta* adorns his left shoulder. The attributes and attitudes of his hands, starting from the lower right are: first hand holds the handle of the *paraśu*, second hanging down, third holds the hem of *uttarīya*, fourth hand is at his chest in the dancing pose, fifth holds the tail of a snake, sixth holds the hood of snake, seventh hand holds a *musala*, the eighth hand holds a *modaka-pātra*, ninth is hanging down holding the hem of *uttarīya* and the tenth hand is kept at the thigh in the dancing pose. His right tusk is

225. R.S. Garg, *Śaiva Pratimayen*, Bhopal, 1980, pp. 69-70.



complete and is depicted ornamented and the left tusk is depicted broken off. A winged male being to the Gaṇeśa's right and a musician to the left are depicted in the lower corners. The image is a superb specimen of the Chandela art. It can be ascribed to the latter half of the tenth century A.D.

One more eight-armed image from Khajuraho depicts Gaṇeśa dancing in the same pose as the one described above. His *vāhana* rat is depicted on the front portion of the pedestal. The image is now preserved in the Khajuraho Museum (No. 1117). He has worn the conventional ornaments of a dancer alongwith a highly jewelled head dress. All his hands are broken except the one on right which is placed at his chest in dancing pose. Of the three left hands hold a *modaka-pātra*, one is at waist in dancing pose and the upper most is holding the tail of a snake. He is holding a *modaka* in the tip of his trunk which is placed on the *modaka-pātra*. The musicians are also depicted in the lower corners. On stylistic basis this image can be assigned to circa tenth century A.D. The Archaeological Museum, Khajuraho (No. 1134) (Fig. 114) has another eight-armed image of dancing Gaṇeśa belonging to the same period. The details are almost common as in other eight-armed images described above. In this representation his *vāhana* rat is also depicted as dancing.

Another eight-armed image of dancing Gaṇeśa from Khajuraho is in the south face *vedibandha* of the *mukhamandapa* of the Lakṣmaṇa temple at Khajuraho, district Chattarpur. Vidyādhara couples are depicted in the upper corners of the stele and a *śirastaraka* is carved at the top centre. In this representation the deity's head is adorned with a small *jaṭā-mukuṭa*. He has worn a necklace, a long *hāra*, *kaustubha-maṇi* on the chest, armlets, bracelets, the waist band, *urujālaka* and his sacred-thread is also made with beaded laces. To start from his lower right hand, he holds *svadanta* in his first hand, second hand is hanging down in the dancing pose, a *padma* is kept in the third hand, tail of the snake in the fourth hand, the fifth hand holds the neck of the snake, sixth hand is broken, seventh is hanging down in the dancing pose and the eighth hand is *kaṭyavalambita*. The musicians playing on musical instruments are depicted in the lower corners. This image can also be ascribed to circa tenth century A.D.

One more eight-armed image of Gaṇeśa depicting him in the dancing attitude from Khajuraho is carved on the south *jaṅghā* of the southwest corner shrine of the Lakṣmaṇa temple. He has worn a necklace, *yajñopavīta* and a *mekhalā*. His head is also adorned with chains and festoons. He holds a *paraśu* in the first hand, second shows some *mudrā*, third is in *gajahasta-mudrā*, fourth and fifth hold the head and tail of a snake, a *svadanta* is depicted in the sixth, seventh hand holds a *modaka* and the eighth is holding the corner of the drapery. His curved trunk is applied on the *modaka-pātra*. The right tusk is depicted and his *vāhana* rat is carved near his left foot. This image also belongs to the same period as the above one from the same place.



An eight-armed image of dancing Gaṇeśa from Khajuraho<sup>226</sup> is similar to the above described images. Only two right hands of this image are intact and the remaining are broken. One of his right surviving hands is in the *danḍahasta-mudrā* and the other holds a *padma*. The attendant musicians and the *vāhana* rat are also depicted.

A four-armed dancing Gaṇeśa is also depicted on the west *jaghā* of the Lakṣmaṇa temple, Khajuraho. He is dancing on the toes of his right foot with the left foot completely placed on the seat. He has worn the usual ornaments and also a *yajñopavīta*. He holds a *danta* in his lower right hand, the upper right hand is in *gajahasta* pose with the handle of the *paraśu* in the elbow. The attribute of his upper left hand is indistinct and he holds a big size of *modaka* in his lower left hand on which the open tip of the trunk is applied. The image belongs to circa 953-954 A.D. Almost a similar image is depicted in a small niche in the southwest *adhiṣṭhāna* of the Viśwanātha temple at Khajuraho.<sup>227</sup> But in this image the deity holds a *modaka-pātra* instead of the single *modaka* and one of the left hands is in *kaṭyavalambita* pose.

A quite different four-armed image of the dancing Gaṇeśa is in the Khajuraho Museum<sup>228</sup> (No. 1108). The main feature of the image is that its trunk is turned towards right and is placed on the *modaka-patra* held in his lower right hand. Both his upper hands hold a snake above his head and the lower left hand is in *kaṭyavalambita* pose. In this representation his left tusk is depicted complete and the right one is shown broken off. Along with conventional ornaments a *kaustubha-maṇi* adorns his chest. His *vāhana* rat is depicted near his right foot. This image can be ascribed to circa tenth-eleventh century A.D. Another four-armed image of dancing Gaṇeśa of the same period is in the south side *jagati* of the Kandariyā Mahādeva temple at Khajuraho.<sup>229</sup> His three hands are broken and the fourth holds a *modaka-pātra* on which his trunk is applied. Musicians in the lower corners and two females, one holding a *padma* and the other playing on a *vīṇā* are depicted in the upper corners.

At Khajuraho an image of dancing Gaṇeśa is depicted in the south face *vedibandha* of the Viśwanātha temple. It is a beautiful depiction of a ten-armed Gaṇeśa whose two right hands, tusk and the trunk are broken. Along with the conventional ornaments of a dancer he wears a *karāṇḍa-mukuta* and a *nāga-yajñopavīta*. The attributes in the remaining right hands are *tarjanī-mudrā*, *danta* and the hood of the snake; and in the left hands tail of the snake, *abhaya-mudrā*, *padma* and the two are hanging down in the dancing pose. The musicians playing on the musical instruments are depicted in both the lower corners and most surprisingly in this image his *vāhana* rat is depicted dancing

226. Ramasharya Avasthi, *Khajuraho Ki Dev Pratimayen*, Agra, 1967, Vol. I, p.44.

227. *Ibid.*, Vol. I, p.42.

228. *Ibid.*, Vol. I, p.42.

229. *Ibid.*, Vol. I, pp.42-43.



on the seat between his master's feet. The top centre of the stele is adorned with a *śirastaraka* and the female figures are depicted in the upper corners. One of the females is seated in *lalitāsana* with a *sanālpadma* in her hand. It is an image of circa 1002 A.D. From Khajuraho two more ten-armed images of the dancing Gaṇeśa are in the Khajuraho Museum (Nos. 1129 and 1102).<sup>230</sup> But these images are mutilated. The twelve and sixteen-armed images of dancing Gaṇeśa are also available from Khajuraho. At least four of twelve-armed and two of sixteen-armed images are there in Khajuraho.<sup>231</sup>

The four and eight-armed images of dancing Gaṇeśa are also noticed from Ajaygarh and Kalinjar, Madhya Pradesh.<sup>232</sup> These images are almost similar to the images from Khajuraho but differ in regard of attributes.

A six-armed dancing Gaṇeśa is depicted in the *maṇḍapa* of the Navatorana temple at Khor, district Mandsore. He has worn all the ornaments and is flanked by musicians in both the lower corners. All his hands are broken except the one left hand which holds the tail of a snake. His tusks and the trunk are also broken but his trunk was turned towards right. It can be an image of circa tenth-eleventh century A.D.

An image of ten-armed dancing Gaṇeśa is in the Site Museum, Malhar, district Bilaspur. He wears the jewelled ornaments and the trunk is turned towards the left. The right tusk is depicted. The attributes in his hands are, starting from the lower right, *danta*, *akṣamālā*, *paraśu*, *gajahasta* with *paraśu* in the elbow, hood of the snake, tail of the snake, *padma*, broken, an object like a book (?) and the tenth hand is in *gajahasta mudrā*. A mutilated eight-armed image is also there in the same museum. The wrists of this image are highly adorned with ornaments. All other features are common. His *vāhana* rat is depicted on the front portion of the seat. Both these images can be ascribed to circa tenth century A.D.

An eight-armed dancing Gaṇeśa is in the sanctum of Kālikā Mandir at Singhpur, district Shahdol. A number of devotees, attendants and musicians are depicted. Some of his hands are in dancing pose and the others hold a *paraśu*, a *modaka-pātra* and a snake above the head. The deity is also adorned with a lotus halo and the ornaments. This representation may be of circa tenth century A.D.

An image of dancing Gaṇeśa from Shivpuri, district Shivpuri is in the District Museum, Shivpuri (No. 582). It is the upper portion of an eight-armed image. The top centre of the stele is adorned with a *śirastraka* and the corners with Vidyādharas carrying lotus with stalks. The right tusk is depicted and the trunk is turned towards left. The two lower right hands are broken, the third is touching the tusk and the upper right is raised upwards in the dancing pose. The upper left hand is holding a big size of *modaka-pātra*,

230. *Khajuraho Ki Dev Pratimayen*, p. 45.

231. *Ibid.*, pp. 45-46.

232. Sushil Kumar Sullere, *Ajaygarh Aur Kalinjar Ki Dev-Pratimayen*, New Delhi, 1987, pp.129-130.



the two lower left hands are hanging down in the dancing pose and the remaining left hand holds a *danta*. The deity has worn a simple head dress, bracelets, and a *nāga-yajñopavīta*. The image can be assigned to circa tenth century A.D.

A four-armed Gaṇeśa is depicted dancing on the toe of his left foot by putting the weight of his body on his right foot, on the south *kapilī* of temple 3 at Surwaya, district Shivpuri. The deity has worn a pearled necklace and a *yajñopavīta*. The attributes in his hands are a *danta* in the lower right, a *padma* in the upper right, a mace in the upper left and a *modaka-pātra* in the lower left on which his curled trunk is applied. The image may be of circa tenth century A.D.

An eight-armed Gaṇeśa is shown dancing on the heel of his right foot with the left foot placed completely on the seat, in an image from Tewar, district Jabalpur, presently housed in the University Museum, Jabalpur. The deity has worn the conventional ornaments along with a *nāga-yajñopavīta*. The *kuṭhāra*, serpent, *modaka-pātra* and the hem of the *uttariya* are some of the common attributes in his hands; and one of his right hands shows *vitarka-mudrā*. Some of the hands are mutilated from the wrist. His *vāhana* rat is depicted near his left foot. It can be a representation of circa tenth century A.D.

An eight-armed image of dancing Gaṇeśa is from Antra, district Shahdol. At present the image is in the Birla Museum, Bhopal (No. 292). Vidyādhara in the upper corners and the dancers and musicians in the lower corners are depicted. Both the tusks are depicted. His trunk is short and thick with sharp tip which curls near his left shoulder. A round mark in the centre of the forehead is also carved. His *udarabandha* is like a simple belt but all other ornaments even the *yajñopavīta* are jewelled ones. His upper two hands hold a snake above the head and one of the left hands is hanging down in the dancing pose. All remaining hands are broken. The image can be assigned to circa eleventh century A.D.

A twelve-armed image showing Gaṇeśa in dancing attitude is in the Palace Museum, Govindgarh (No. 74.). It originally belongs to Govindgarh, district Rewa. The god is dancing in *catura* pose on a lotus cushion which is placed on a *pañca-ratha* throne. He has worn all the ornaments and even his ears are adorned with lotus buds. As compared to body, his proboscis is short and it curls near his right shoulder. All his hands are broken except the two right hands. Attendants are dancing and playing on the musical instruments in the lower corners. His *vāhana* rat is depicted in the front part of the throne. The image can be ascribed to circa eleventh century A.D.

A stele from Sagar, district Sagar which is now in the H.G. Museum, Sagar University (No. 634) depicts dancing Gaṇeśa flanked by dancers. Contrary to other described images, in this image the musicians are also of the same height and built as Gaṇeśa himself. Gaṇeśa is two-armed, his right hand is in *gajahasta-mudrā* holding the



handle of a *paraśu* in the elbow and the left hand holds a *modaka-pātra* on which his abruptly turned trunk is placed. The accompanying musicians are playing on a flute and a drum on his right and left sides respectively. The image can be assigned to circa eleventh century A.D.

A worn out architectural fragment from Kadwaha, district Guna, depicts a group of five Gaṇeśas in the dancing posture. The trunks of the central and the extreme right figures are broken. The trunk of the two figures which are flanking the central figure is hanging straight with a curve at the end. The trunk of the figure at extreme left is abruptly turned towards left. All the five figures are two-armed. This representation can be assigned to circa eleventh century A.D.

A four-armed image of dancing Gaṇeśa from Central India is in the British Museum, London (No. 1880-242). The deity wears a *karaṇḍa-mukuṭa* and a broad-head band with a tiara in its centre. He also wears a jewelled *yajñopavīta*. All his hands are broken. The image can be assigned to circa twelfth century A.D.

## GUJARAT

The images showing Gaṇeśa in the dancing pose are noticed from Gujarat also. One such image which can be assigned to circa seventh century A.D. is noticed in the Pañceśvara temple at Keyavarohana, district Vadodara, Gujarat. In this image the eight-armed Gaṇeśa with a lotus halo at the back of his head is depicted dancing on a lotus cushion. The deity wears a necklace of pendants, pearled armlets, bracelets, anklets, *mekhalā* and a *nāga-yajñopavīta*. His two upper hands hold a serpent above his head, a common feature of the dancing images. One of his hands in the right side holds a *paraśu* which is placed on the seat and one of the left hands is in *kaṭyavalambita* pose. All remaining hands and the tusks are broken.

An architectural fragment showing a six-armed mutilated image of dancing Gaṇeśa is in the compound of temple 6, at Roda, district Sabarkantha. In this image Gaṇeśa wears a simple necklace, a *mekhalā* and an *uruḷāḷaka*. One of his right hands holds a *paraśu* and one of his left hands is in *gajahasta-mudrā*. His trunk abruptly turns towards the left and then hangs down making an arch. It can be an image of circa eighth century A.D.

A small *karaṇḍa-mukuṭa* is worn by an eight-armed dancing Gaṇeśa in the south *kapilī* of the *prāsāda* of Agiyā-Vetal temple (Sūrya temple) at Bhankar, district Mehsana. Vidyādhara in upper corners and the seated musicians in lower corners are depicted. His left tusk is depicted and the trunk abruptly turns towards left with a curve towards right at the end. The deity is adorned with usual ornaments. The attributes in his surviving hands are a *paraśu* in the right, a *modaka-pātra* and a *danta* in the left. Remaining hands are either broken or mutilated. It can be an image of circa late tenth century A.D.



A four-armed dancing Gaṇeśa with usual features and attributes is depicted in the south wall of the *vedībandha* of the *raṅgamaṇḍapa* of the Sūrya temple at Shamalaji, district Sabarkantha. It can be an image of circa ninth century A.D. Two four-armed images of Gaṇeśa are carved on the upper part of the entrance *torāṇa* of Limboj Māta temple complex at Delmal, district Mehsana. The *vāhana* rat is also depicted dancing. Both the figures of Gaṇeśa are adorned with all the conventional ornaments of a dancer. Both their tusks are depicted. The trunk of one figure abruptly turns to left and then is placed on the *modaka-pātra* which is kept in the lower left hand. The other attributes in his hands are *danta* in the lower right, *paraśu* in the upper right and a lotus stalk in the upper left. The attributes of the second figure are reverse in order. These images can be assigned to circa late eleventh century A.D.

An eight-armed dancing Gaṇeśa is from the Śiva temple at Vyara,<sup>233</sup> Gujarat. The deity wears a *karaṇḍa-mukuṭa*, necklace, armlets, bracelets, anklets and a *mālā*. The attributes and position of his hands are: *varada-mudrā* with an *akṣamālā*, broken off but *paraśu* is kept in it, one hand is upward, one on left side is probably holding a snake above head, one of the hands holds a *modaka-pātra* and the other is in *gaja-hasta-mudrā*. His *vāhana* rat is depicted near his left foot. This image can be ascribed to circa eleventh century A.D.

The dancing Gaṇeśa is represented in the Ekādaśa Liṅgeśvara temple at Karvan, Gujarat.<sup>234</sup> The well adorned four-armed Gaṇeśa is depicted very beautifully. The attributes in his hands are a *danta* in the lower right, a *pāśa* in the upper right, a *paraśu* in the upper left and he carries a *modaka-pātra* in the lower left hand. His trunk is placed on the *modaka-pātra*. The image can be assigned to circa eleventh century A.D.

A two-armed image of Gaṇeśa from Asoda, district Mehsana, shows him in ecstasy of dance. The image is in the north wall of the north east shrine of the Jasmalnātha Mahādeva (Pañcāyatana) temple. He is dancing so vigorously that his upraised right foot has reached near the left knee. He is adorned with a *karaṇḍa-mukuṭa*, a necklace, bracelets, a *mekhalā* and a *dhotī*. His right hand is at chest holding a *danta* and the left hand holds a *modaka-pātra* on which his curved trunk is applied. The right tusk is depicted and his mouth is also open. This image can be ascribed to circa twelfth century A.D.

## MAHARASHTRA

A beautiful eight-armed image of dancing Gaṇeśa which can be assigned to circa eleventh century A.D. is represented on the south wall of the Mārkaṇḍeśvara temple at

233. B.L. Nagarch, "Medieval Sculptures from Vyara, Gujarat", *Prāchya Pratibhā*, Vol. XII, Parts I-III, 1984, p.34, pl.I.

234. Ramanlal N. Mehta, "A Few Gaṇeśa Images from Gujarat", *Bulletin of the Museum and Picture Gallery*, Vol. V, Part I-II, 1947-48, pp. 25-26, fig. 3.



Markandi, district Garchiroli, Mahārāshtra. Gaṇeśa is looking towards right while his trunk is turned towards left. He is adorned with all the ornaments of a dancer. A *yajñopavīta* which is now mutilated, is also worn by him. He is dancing by placing only the heel of his right foot on the seat and the left foot is completely placed on the seat. The attributes in his hands, starting from the lower right are: *danta* in the first, second holds the handle of the *paraśu*, third hand is in *gajahasta-mudrā* with the handle of *paraśu* in the elbow, fourth and fifth are holding the snake above his head, sixth holds a *padma*, seventh holds a *modaka-pātra* on which his curled trunk is applied and the eighth hand is placed on the left knee with the palm upwards. The *vāhana* rat is depicted in the front portion of the seat.

An image of dancing Gaṇeśa is depicted on the north side of the exterior wall of the Siddheśvara temple at Hottul,<sup>235</sup> Maharashtra. This six-armed Gaṇeśa has worn a *kaṇḍa-mukūṭa*, necklace, bracelets, anklets, *yajñopavīta*, *udarabandha*, *urujālaka*, *dhotī* and a long *hāra*. His lower right hand holds a *danta*, middle right hand is placed at knee and the upper right hand holds a *paraśu*. A lotus with stalk is kept in the upper left hand, the middle left hand is kept at the knee and the lower left hand is carrying a *modaka-pātra* on which his curled trunk is applied. His *vāhana* rat is depicted near Gaṇeśa's right foot. A big *modaka* is placed near the mouth of the rat. This image can also be ascribed to circa eleventh century A.D.

A two-armed image of dancing Gaṇeśa is in the exterior of the Mahādeva temple at Mukhed,<sup>236</sup> Maharashtra. The deity is adorned with a necklace, armlets and a serpent can be noticed at his belly. Both his hands are broken. Contrary to the above described images from Maharashtra, in this sculpture Gaṇeśa's short trunk is turned towards right and is curled near the neck. It can be an image of circa eleventh-twelfth century A.D.

### ANDHRA PRADESH

A four-armed Gaṇeśa is depicted dancing at the proper right in the doorframe of the Yameśvara temple in the Madhukeśvara temple complex at Mukhalingam, district Srikākulam, Āndhra Pradesh (Fig. 115). The heel of his left foot is slightly above the ground and the left knee is also depicted slightly bent. The deity wears a *kaṇḍa-mukūṭa* with a tiara in its centre. He is also adorned with bracelets, serpentine armlets, *nāga-yajñopavīta*, waist band and the undergarment which is hanging upto the ankles. The right tusk is depicted. The special feature of the image is the depiction of the conch on the tip of his trunk which is turned towards left. It seems as the deity is blowing up the conch. The attributes and *mudrās* of his hands are: the lower right hand is in *vitarka-mudrā*, the upper right holds a *padma*, upper left hand is in *gajahasta-mudrā* and the lower left is hanging down in the dancing pose. The third eye is also depicted in the

235. G.B. Deglutar, *Temple Architecture and sculpture of Maharashtra*, Nagpur, 1974, p.124, pl.XLVI, 4.

236. *Ibid.*, p.125, pl.XLVI, 2.



centre of his forehead. The image can be assigned to circa mid eighth century A.D. This image is of Kalinga style as Mukhalingam was once a part of Kalinga, presently Orissa.

Another four-armed image of dancing Gaṇeśa from Andhra Pradesh is in the Indranātheśvara temple<sup>237</sup> at Pushpagiri, district Cuddapah. He is dancing on the toe of the left foot and the right foot is completely placed on the seat. Both the knees are bent. He wears a *karaṇḍa-mukuṭa*, a necklace, armlets, bracelets, anklets, *yajñopavīta*, *udarabandha* and the *urujālaka* alongwith a *mekhalā*. Both the tusks are of equal size. His trunk is in the peculiar south Indian style, first hangs straight then turns towards left and again hangs to reach the sweets held in the lower left hand. He holds the *danta* in the lower right hand, a *paraśu* in the upper right, the upper left holds a snake and a *modaka* is kept in the lower left hand. This image may be of circa tenth-eleventh century A.D.

Another similar four-armed image of dancing Gaṇeśa probably of the same period is on the *kakṣaṇa* of the Trikūṭeśvara temple<sup>238</sup> at Pushpagiri. It differs from the previous image in the manner of attributes. Contrary to the *paraśu* of the first image he carries an *aṅkuśa* in his upper right hand. In this representation the musicians are also depicted in the lower corners.

Another four-armed image is on the north wall of the *antarāla* of the Chennakeśvara temple (Chennakeśvara group of temples) at Pushpagiri.<sup>239</sup> He is dancing with his left leg up raised and the right one placed on the seat. He has worn all the ornaments, worn by a dancer. The attributes in his three hands are similar to the first image from that place (described above) but the fourth hand and the trunk of this image are broken off. His *vāhana* rat, adorned with ornaments, is also depicted on the seat. This image can be assigned to circa eleventh-twelfth century A.D.

An eight-armed image of the dancing Gaṇeśa is carved on the west wall of the Rudreśvara shrine in the thousand pillared temple at Hanamkonda, district Warangal. The god is dancing in such a way that he has raised his left leg upto the knee while the right is placed firmly on the seat. His surviving right and left hands hold a *paraśu* and an *aṅkuśa* respectively. His trunk is turned towards right and is placed on his right tusk. His *vāhana* rat is also depicted. The image can be assigned to circa late eleventh century A.D.

A four-armed image of dancing Gaṇeśa is depicted on an architectural fragment which is in the compound of the Pāpanāśeśvara temple group at Alampur, district Mahabubnagar. His lower left hand is hanging down and the attributes in the other hands are indistinct. He has worn a *karaṇḍa-mukuṭa*. His other ornaments consist of a necklace, bracelets, armlets, *udarabandha* and a *mekhalā*. The left tusk is depicted and

237. A. Gurumurthi, *Sculpture and Iconography : Cuddapah District Temples*, Madras, 1990, p.3, pl.1.

238. *Ibid.*, p.3.

239. *Ibid.*, p.3, pl.2.



the trunk hangs vertically with zigzag curve and finally is turned towards left. The image is assignable to circa late tenth century A.D.

The dancing Gaṇeśa wears a long garland and the right tusk is depicted in a four-armed image carved in the *bhadra* of the north wall of the shrine at the Paccala Someśvara temple at Panagal, district Nalgonda. He holds a *danta* in lower right hand, *paraśu* in the upper right, upper left hand is in *gajahasta-mudrā* and the lower left holds a *modaka-pātra* on which his trunk is applied. The image can be ascribed to circa eleventh century A.D. Two images of dancing Gaṇeśa are also depicted on the *antrāla* wall of shrine 3, in the same temple at Panagal. In both these images Gaṇeśa is adorned with a *karaṇḍa-mukuṭa* and all the ornaments. The image can be ascribed to the same period as the above one.

### KARNATAKA

The images of dancing Gaṇeśa are noticed from Karnataka also. A four-armed image which can be ascribed to circa eighth century A.D. is carved on the exterior right wall of the Pāpanātha temple at Pattadakal, Karnataka.<sup>240</sup> He holds a *danta*, a *paraśu*, an *akṣamālā* and a *modaka-pātra* as attributes in his hands. These attributes are according to the description given in the *Bhaviṣya Purāṇa*.<sup>241</sup>

Gaṇeśa is represented dancing on the *antarāla* ceiling of the Dattātreya temple (No. 4) at Gokak Falls (North Bank), district Belgaum. The four-armed Gaṇeśa is depicted dancing on the toes of his feet. He has worn a beaded necklace, pearled *udarabandha*, a simple *yajñopavīta*, bracelets, anklets, *mekhalā* and a *dhotī*. He holds an indistinct object in his lower right hand, a *paraśu* in the upper right, the attribute of the upper left hand is also indistinct and he holds a *modaka-pātra* in his lower left hand on which his abruptly turned trunk is placed. The image can be assigned to the last quarter of the tenth century A.D.

An eight-armed representation of dancing Gaṇeśa with usual attributes is in a niche on the south wall of the *prāsāda* of the Ívara temple in district Jalasangi. This representation can be assigned to circa eleventh century A.D.

A different type of depiction of the dancing Gaṇeśa is on the *maṇḍapa* pillar of Pañcaliṅgeśvara temple 2 at Sirwal, district Gulbarga (Fig. 116). In the stele Gaṇeśa is shown dancing flanked with two musicians who are equal in size to Gaṇeśa. They are dancing as well as playing on the *mṛdaṅgas*. The four-armed Gaṇeśa has put the whole weight of his body on his right foot and the left foot is raised up in the air. He has worn a *karaṇḍa-mukuṭa* and his neck is bent towards right. His ornaments consist of a beaded

240. A. Sundara, "Early Sculptural Forms of Gaṇeśa in North Karnāṭaka," In M.S. Nagaraja Rao, Ed., *Kusumanjali: New Interpretations of Indian Art and Culture*, Delhi, 1987, Vol. II, p.257.

241. *Bhaviṣya Purāṇa*, Brahma Parva 29.3-6.



necklace, bracelets, a stringed sacred-thread and the anklets. He has also worn an undergarment. He holds a *danta* in his lower right hand which is hanging down, a *paraśu* in the upper right hand, a lotus with stalk in the upper left hand and a *modaka-pātra* in the lower left hand which is kept above the shoulder. His long trunk abruptly turns towards left and is placed on the *modaka-pātra* with a curve at the tip. This image can be ascribed to circa twelfth century A.D.

### TAMILNADU

An image of dancing Gaṇeśa is noticed in a niche on the south wall of the *ardhamaṇḍapa* of the Tiruverumbiyar Alwar temple at Tiruverumbur, district Tiruchirapalli, Tamilnadu. (Fig. 117). His right leg is depicted bent and is placed on the pedestal while the left is raised high. He has worn a *karaṇḍa-mukuṭa* and his left tusk is depicted complete while the right one is depicted broken off. The trunk is hanging straight with a curve towards right at the end. In this image the deity has worn a necklace, armlets, bracelets, an *udarabandha*, anklets, *nūpura*, a *dhotī* and an *uttarīya*. The four-armed god holds a *danta* in his lower right hand, an *aṅkuśa* in the upper right, a *pāśa* in the upper left and the lower left is in the dancing pose. His mount rat who is watching the dance of his master is carved on the front portion of the pedestal. This image belongs to circa 965 A.D.

A four-armed Gaṇeśa is represented dancing on the south wall of the Brahadiśvara temple at Gangaikondacolapuram, district Thanjavur. Here he places his left foot on the seat and only the toes of the right foot are touching the seat. The main difference of this image from the previous one is that its trunk is placed on the *modaka* held in the palm of his lower left hand. This image can be assigned to circa eleventh century A.D.

A four-armed Gaṇeśa is depicted dancing on a double petalled lotus in a niche on the south wall of the *ardhamaṇḍapa* of the Kailāśanātha temple at Arumbavur, district Tiruchirapalli. The position of his feet is similar to the preceding described image. He has worn a *karaṇḍa-mukuṭa* and the ornaments. A halo is provided at the back of his head. His lower right hand is in *abhaya-mudrā*, upper right holds a lotus bud with stalk, upper left is stretched out in dancing pose and the lower left holds a *modaka* over which his trunk is placed. His belly is very bulging. The image belongs to circa 1170 A.D.

A dancing Gaṇeśa from Darasuram, district Thanjavur is now housed in the Tanjore Art Gallery (No. 8). The god is adorned with a *karaṇḍa-mukuṭa* alongwith a third eye. He has worn two necklaces, armlets, bracelets, a stringed *yajñopavīta*, an *udarabandha*, anklets, undergarment and a waist band. His trunk first hangs straight and then is placed on the sweets kept in the lower left hand. His upper left hand is broken but it seems that it might have stretched out in the dancing pose. He holds a *danta* and an *aṅkuśa* in his lower and upper right hands respectively. This image is assignable to circa twelfth century A.D.



Another four-armed image, which can be ascribed to the same period as the above one is on the south wall of the *ardhamaṇḍapa* of the Viṇāyaka temple at Tiruvalanjuli, district Thanjavur. In this image the trunk is depicted longer than the usual. The deity has a bulging belly. In this representation also the god has worn all the ornaments, a *yajñopavīta* and an undergarment. The dancing pose and the attributes in hands are common with other described images. It can also be an image of circa twelfth century A.D.

The four-armed dancing Gaṇeśa is also represented on the temple cars of the medieval temples in Tamilnadu.<sup>242</sup> The attributes and the attitudes of his hands consist of a *pāśa*, *gajahasta*, *kaṭaka-mudrā*, an *aṅkuśa* and a *modaka*. He also wears a *kirīṭa-mukuṭa* and an undergarment. The musicians and the *caurī* bearers are also carved as attendants of Gaṇeśa.

#### IV. ŚAKTI-GAṆEŚA

According to some Purāṇas and texts Gaṇeśa has two wives.<sup>243</sup> Sometimes they are known as Siddhi and Buddhi, or Buddhi and Kubuddhi and also as Ṛddhi and Siddhi. There are sculptural evidences also which depict Gaṇeśa with his Śakti or consort.

The earliest known example till now which depicts Gaṇeśa seated with Śakti is from Bhumara, Madhya Pradesh which at present is preserved in the Boston Museum of Fine Arts.<sup>244</sup> The left corner of this slab is broken and a seated male being is depicted in the upper right corner. The four-armed Gaṇeśa is shown with his Śakti seated on his left thigh. The deity has worn a stringed belt around his forehead, a necklace, a *nāga-yajñopavīta* which is hanging unknotted whose snake-hood can be noticed at the belly and also a *dhotī*. He holds probably a *danta* (?) in his lower right hand, a *paraśu* in the upper right, *padma* in the upper left and with the lower left hand he is embracing the *devī* at her breast. The two-armed Śakti is depicted wearing a *mukuṭa*, ear rings, necklace, bracelets, armlets and a waist band. With her right hand she is embracing Gaṇeśa at neck and holds a *modaka* in her left hand on which Gaṇeśa's trunk is placed. Probably this is the earliest representation of Gaṇeśa with Śakti noticed so far and can be assigned to the Gupta period.

#### UTTAR PRADESH

An image from Uttar Pradesh of a four-armed Gaṇeśa with his Śakti is preserved in the State Museum, Lucknow (No. H 19).<sup>245</sup> In this representation he is seated in *lalitāsana* on a low cushion and is embracing his Śakti. The image is badly worn out. The lower right hand of Gaṇeśa is in *vyākhyāna-mudrā*. He holds a *paraśu* in upper right hand, the

242. Raju Kalidos, *Temple Cars of Medieval Tamilaham*, Madurai, 1989, p.117.

243. Already discussed in Chapter II.

244. Alice Getty, *Gaṇeśa*, New Delhi, 1971, p.36, pl.3 (a).

245. N.P.Joshi, *Brahmanical Sculptures in the State Museum, Lucknow*, Lucknow, 1989, Part II, Vol.2, pp.79-80, pl.3.



attribute in the upper left hand is not clear and with his lower left hand he is embracing the *devī* at her breast. The *devī* is seated half on seat and half on the his lap. She embraces him with her right hand and holds an object like a lotus with long stem in her left hand. The image can be assigned to circa tenth century A.D.

An image of Śakti-Gaṇeśa from Mathura is housed in the Govenment Museum, Mathura (No. 1112). (Fig. 118). The uni-tusked, *śūrpakarna*, and pot-bellied god is seated in *lalitāsana* with his consort on his left lap. Traces of a lotus halo behind his head and his mount rat near his left knee are also visible. The four-armed deity is adorned with a necklace, *yajñopavīta* and a *mekhalā*. He holds a *danta* (?) in his lower right hand, a *paraśu* in his upper right hand, the *padma* in his upper left hand and with his fourth hand he is embracing the *devī* at her breast. His trunk is hanging down with a curve towards left at the end. The *devī* has worn a high round *mukuta*, necklace, upper and lower garments. She embraces the god with her right hand and holds a *modaka* (?) in her left hand. This image partly corresponds to the description given in the *Matsya Purāṇa*.<sup>246</sup> This image can also be ascribed to circa tenth century A.D.

Rani Laxmi Bai Palace, Jhansi has several images of Gaṇeśa with his Śakti in its collection. These images originally belong to Dudhai, district Lalitpur, Uttar Pradesh. In one such image from Rani Laxmi Bai Palace Collection (No.13), Śakti is depicted seated on the left lap of Gaṇeśa. Both Gaṇeśa and the *devī* have worn the head dresses and the ornaments. The trunk of Gaṇeśa first touches the right shoulder of his consort and then curls towards right. He holds a *padma* in his upper right hand and embraces the *devī* with his lower left hand. The *devī* also embraces him with her right hand and holds an indistinct object in her left hand. The image is badly worn out. It can also be an image of circa tenth century A.D. The four-armed Gaṇeśa is again depicted seated with his consort on his left leg (collection No. 19). A chain adorns the head of the uni-tusked god. His trunk is turned towards left and its tip is touching the right breast of the *devī*. A *paraśu* on his right and a lotus bud on his left are visible as his attributes. The attributes and action of the *devī* are similar as in other described images. This image can be assigned to circa tenth-eleventh century A.D.

In the collection (No. 15) of the Rani Laxmi Bai Palace, Jhansi the other image of Gaṇeśa with his Śakti from Dudhai (Fig. 119) shows Gaṇeśa seated in *lalitāsana* with the *devī* on his left thigh. He has worn a head dress from which festoons are hanging on his forehead. He is also adorned with a necklace, bracelets and an upper garment. The attribute of his lower right hand is mutilated but he holds a *paraśu* in his upper right hand, a *padma* in his upper left hand and the lower left hand embraces the *devī* at her waist. His right tusk is depicted and the trunk is also turned towards right. His consort also wears a head dress which is adorned with a tiara in the front. She has also worn the

246. *Matsya Purāṇa* 260. 52-55.



ornaments. Gaṇeśa's *vāhana* rat is depicted near his left leg. The image can be ascribed to circa twelfth century A.D. Gaṇeśa's trunk is hanging straight with a curve towards right at the end in another image of the collection (No.10). Both Gaṇeśa and his consort have worn the ornaments. A *paraśu* on his right and a *padma* on his left are visible as his attributes. As usual *devī* is embracing him with her right hand. It can also be an image of circa twelfth century A.D.

There is also an image of Gaṇeśa with his consort from Chandpur district Jhansi<sup>247</sup>. In this image also the uni-tusked, four-armed Gaṇeśa is seated in *lalitāsana*. He holds *danta* in his lower right hand, a *paraśu* in the upper right, *modaka-pātra* in the upper left and is embracing the *devī* with his fourth hand. In this representation the *devī* wears the usual ornaments but her head dress is a *karāṇḍa-mukuta*. As usual she embraces the god at his neck with her right hand and holds a lotus in her left hand which is placed at her knee. The deity is touching the face of his consort with the tip of the trunk. The image can be assigned to circa tenth-eleventh century A.D.

### ORISSA

Images showing Gaṇeśa with his consort are noticed from Orissa also. One such image is in a niche at the Siddha Mahādeva temple at Puri, Orissa.<sup>248</sup> In this sculpture Gaṇeśa is depicted five-faced and ten-armed. The trunk of his central face is hanging straight with a curl towards left at the end. He is seated in *lalitāsana* with his Śakti who is smaller in size. All the heads are adorned with a *karāṇḍa-mukuta*. He has worn all the conventional ornaments along with a *nāga-yajñopavīta*. The attributes in his ten hands clockwise are: a pomegranate, a tusk, a trident, an arrow, a *cakra*, a *gadā*, a small stringed bow, a stalk (?), lotus and a bell. As noticed in other images the goddess on his left thigh is seated in *lalitāsana* and embraces him with her right arm. She holds a lotus in her left hand. They are seated on a beautiful throne and a pitcher is placed beneath the seat. The lower part of the seat is missing. It can be an image of circa thirteenth century A.D.

An artistic representation of Śakti-Gaṇeśa from Orissa is housed in the British Museum, London (No. 72.7.6.60). (Fig.120). In this image also Gaṇeśa is five-faced and ten-armed. His hair are arranged in *jaṭā-mukuta* from which festoons are hanging on his forehead. The god is seated in *lalitāsana* with his Śakti on the left thigh. The *vyālas*, *gaṇas*, elephant and his *vāhana* rat are depicted under the seat. The trunk of his central face is hanging straight with a turn towards right at the end. A pomegranate is depicted on the curled tip of the trunk. He wears a necklace, bracelets, a rosary on arm, rings, anklets, a *dhotī* and a *nāga-yajñopavīta*. The attributes in his hands clockwise are; a pomegranate, *aṅkuśa*, arrow, *triśūla*, *cakra*, lotus, indistinct, *nāga-pāśa*, *dhāna-vrīhi* and

247. Sheo Bahadur Singh, *Brahmanical Icons in Northern India*, New Delhi, 1977, p.143.

248. Thomas E. Donaldson, *Hindu Temple Art of Orissa*, 3 Vols., Leiden, 1985-1987, fig. 2967.



*danta*. The goddess has also worn a *mukuta* which is adorned with a tiara in the front. Her other ornaments consist of a necklace, earrings, armlets, bracelets, anklets and a waist band. Like other described images she embraces Gaṇeśa with her right hand and holds a lotus in the left hand. The flying Vidyādhara are depicted in the upper corners of the slab. The image can also be of circa thirteenth century A.D.

### RAJASTHAN

A Śakti-Gaṇeśa image (Fig. 121) is built in the compound wall of the Kumbhasyāma temple at Chittor, district Chittor, Rajasthan. This image can be assigned to circa seventh century A.D. Contrary to the previously described Śakti-Gaṇeśa images, here Gaṇeśa is seated with two consorts. The one on his right is standing and the other is seated on his left thigh. Gaṇeśa has worn a simple head dress, necklace, bracelets and a *nāga-yajñopavīta*. The uni-tusked and pot-bellied Gaṇeśa is touching the breast of the *devī* who is standing to his right with the tip of his trunk. He holds the breast of the *devī*, who is seated on his left lap, with his left hand. The *devīs* are wearing head dresses and all the ornaments of ears, neck, arm, waist and the feet. The image is unique of its kind.

Another Śakti-Gaṇeśa image from Rajasthan is in the north wall of the *sukanasa* of the Kālikā temple at Chittor. This image is partly worn out. In this representation Gaṇeśa is seated on a round cushion with his consort on his left lap. He is uni-tusked and has worn the *nāga-yajñopavīta*. The four-armed Gaṇeśa holds a lotus with stalk in the lower right hand, *paraśu* in the upper right, an indistinct object in the upper left hand and with his lower left hand he is embracing the *devī* at her breast. In this image also his trunk is turned towards right but this time its tip is touching the *padma* held in his lower right hand. The well adorned *devī* embraces him with her right hand. This image is assignable to first half of the eighth century A.D.

An image of Śakti-Gaṇeśa which is now worn out is from Kiradu, district Badmer, Rajasthan. The trunk in this image is hanging straight with a slight curve towards right at the end. Both Gaṇeśa and *devī* are shown embracing each other. It can be an image of circa eighth-ninth century A.D.

Gaṇeśa is represented seated with his consort on the *garbhagrha* doorsill of the Viṣṇu temple at Kiradu, district Badmer. In this image the *devī* is not depicted as seated on the thigh but she is seated on his left side on a seat, placing her folded right leg on Gaṇeśa's left thigh. Both are adorned with ornaments and head dresses. Gaṇeśa's *nāga-yajñopavīta* is left unknotted. The attributes in his hands are *danta* in the lower right, a *paraśu* in the upper right, *padma* in the upper left and the *modaka-pātra* in the lower left hand. The two-armed *devī* holds the tip of his trunk with her right hand and a big *modaka* or some fruit is placed in her left hand. It is an image of circa 975 A.D.

In an image from Atru, district Kota, which is now housed in the Site collection at the Shyām Sunder temple at Atru (No. 34/84), Gaṇeśa is depicted standing with his



consort. Gaṇeśa has worn a *jaṭā-mukuṭa* and a *vanamālā* along with all the usual ornaments. Gaṇeśa is four-armed and now his trunk is mutilated. His lower right hand probably rests on a *paraśu*, he holds a *padma* in the upper right hand, a *gadā* (?) in the upper left hand and embraces the *devī* at her breast with the lower left hand. The *devī* has also worn an *uttariya* and a long skirt along with usual ornaments. She embraces Gaṇeśa with her right hand and her left hand is hanging down holding the hem of the *uttariya*. This image can be assigned to circa tenth century A.D.

An image in the State Museum, Alwar (No. 20) which originally belongs to Shergarh, district Bharatpur depicts Gaṇeśa seated with two consorts. In this image both the consorts are seated on the right and left thigh of the god. He is uni-tusked and his trunk is turned towards left, touching the shoulder of the *devī* seated on his left thigh. With his two main hands he is embracing the *devīs* at their waist. Both his upper hands are broken. This image can also be of circa tenth century A.D. Gaṇeśa with Śakti on his left lap is depicted on the south wall of the *prāsāda* of the Śiva temple at Chandravati, district Jhalawar. It may also be an image of circa tenth century A.D.

The State Archaeological Museum (No.667) preserves an image of Śakti-Gaṇeśa from Baran, District Kota. The four-armed Gaṇeśa is seated in *lalitāsana* and his head is adorned with pearled festoons. A *paraśu* on the right and a *modaka-pātra* on the left are visible as attributes in his hands. The two-armed *devī* wears a *karaṇḍa-mukuṭa* and all the ornaments. As usual she embraces him with her right hand and holds a *padma* in the left hand. His *vāhana* rat is depicted near his left leg. This image can be assigned to circa tenth century A.D.

Gaṇeśa is depicted seated with his Śakti on his left lap and a female standing on his right in an image on the south *surasenaka* of the *antarāla* of the Sūrya temple at Jhalrapatan, district Jhalawar. Gaṇeśa has worn a simple head dress and also simple ornaments. His trunk is hanging straight with a curve towards right at the end. He carries usual attributes in his hands. The *devī* seated on his lap embraces him with the right hand and holds a *padma* in the left hand. It can be an image of circa 1075 A.D.

Gaṇeśa with Śakti is also represented in the Piplā Devī temple at Osian, Rajasthan.<sup>249</sup> Gaṇeśa is seated on a seat and his consort is standing on his left side. His ornaments are common like other described images. The attributes in his four hands clockwise are : an *aṅkuśa*, an *akṣamālā*, a *paraśu* and he is embracing the *devī* with his fourth hand. The two-armed *devī* has placed her right hand on the left shoulder of Gaṇeśa and she holds a lotus in her left hand which also shows *abhayamudrā*. The image can be ascribed to circa tenth-eleventh century A.D.

249. Asha Kalia, *Art of Osian Temples*, New Delhi, 1982, p.144.



At Osian another representation of Gaṇeśa with consort is on the door lintel of the south west shrine of Sacchiyamātā temple.<sup>250</sup> The four-armed Gaṇeśa is seated in *lalitāsana*. He holds a *padma* in his lower right hand, a *danta* in the upper right, third is not visible and with his fourth hand he is embracing the *devī* seated on his left lap. The *devī* places her right hand on Gaṇeśa's shoulder and holds an indistinct object in her left hand. The image may be of circa eleventh century A.D.

At Osian there is another representation of Gaṇeśa with Śakti<sup>251</sup> on his left lap on the lintel of the Viṣṇu temple 3 (VT.3), where Gaṇeśa is shown seated in *sukhāsana*. The attributes in his right hands are a tusk and a lotus. He clasps the breast of his Śakti with one of his left hands and probably holds a pomegranate in the fourth hand. This representation may be of circa eleventh century A.D.

Gaṇeśa is depicted with his consort on the door lintel of the *antarāla* of Lakṣmīnātha temple at Jaisalmer. Gaṇeśa with his Śakti on his left lap is seated in *lalitāsana* over a round cushion. His trunk which is curved towards right after hanging straight is touching the right knee of his consort. He is four-armed and holds a *danta* (?) and *paraśu* in the right hands and a *padma* in one of the left hands and is embracing the *devī* with the other left hand. *Devī* is also embracing Gaṇeśa with her right hand and her left hand is placed at the knee. Gaṇeśa has worn a short *karaṇḍa-mukuṭa*. The image is assignable to circa eleventh century A.D.

The *maṇḍapa* ceiling of the Ghateśvara temple at Badoli, district Kota, (Fig.122) depicts Gaṇeśa with his consort, accompanied by other male and female attendants. He has worn a *karaṇḍa-mukuṭa* and his trunk abruptly turns towards right and is placed on the *modaka-pātra* held in his upper right hand. He is standing on a seat which rests on a full blown lotus. He is adorned with all the ornaments. His lower right hand hanging down holds a *modaka-pātra* in the upper right hand and is embracing the *devī* with one of his left hands. The two-armed *devī* who has worn a *mukuṭa* and all the ornaments is also ready to dance. She embraces the god with her right hand and her left hand is hanging down. The representation can be ascribed to circa eleventh century A.D.

## MADHYA PRADESH

The images showing Gaṇeśa with Śakti are also noticed from Madhya Pradesh. Gaṇeśa with his consort is depicted on the south *kapilī* of the Śiva temple at Kodāl, district Damoh, Madhya Pradesh. This image can be ascribed to circa ninth century A.D. Along with usual ornaments in the image a belt is also shown crossing the right leg of Gaṇeśa. The uni-tusked and four-armed Gaṇeśa is shown with usual attributes and his lower left hand is embracing the *devī* at her breast who is seated on his left lap. The

250. *Art of Osian Temples*, p.115.

251. Devendra Handa, *Osian : History, Archaeology, Art & Architecture*, Delhi, 1984, pp.117-118.



goddess embraces him with her right hand and holds a lotus in her left hand. Gaṇeśa's *vāhana* rat is depicted near his right foot and female attendant is carved in the lower left corner.

The flying Vidyādharaś are depicted in the upper portion of an image of Śakti-Gaṇeśa from Gandhi Sagar, district Mandsoṛe. The face and hands of both Gaṇeśa and *devī*; and also the trunk of Gaṇeśa are broken. But traces of a simple halo, a *karaṇḍa-mukūṭa*, the ornaments and the *nāga-yajñopavīta* can be noticed in this sculpture. Both the legs of the *devī* are also broken but they might be hanging down. This image can be assigned to circa ninth-tenth century A.D.

A beautiful depiction of Śakti-Gaṇeśa from Madhya Pradesh is in the Archaeological Museum, Khajuraho (No.1107). Originally this image belongs to Khajuraho itself. The *devī* (called Vighneśvarī) is seated on his left lap. (Fig. 123) Both Gaṇeśa and the *devī* are adorned with pearled ornaments. Gaṇeśa is four-armed uni-tusked, his trunk abruptly turns towards right and is placed on the *modaka-pātra* with a curl. Seated in *lalitāsana*, Gaṇeśa holds a *modaka-pātra* in his lower right hand, a *paraśu* in the upper right hand, the upper left hand is broken and the lower left hand is placed at the left breast of the *devī*. The two-armed *devī* embraces Gaṇeśa at his neck by her right hand, her left hand is broken. It can be an image of circa tenth century A.D.

Another Śakti-Gaṇeśa image probably of circa tenth century A.D. is in the Khajuraho Museum (No.1833).<sup>252</sup> In this representation the depiction is almost similar as in the above described image from Khajuraho. He is embracing the *devī* with his lower left hand. The two-armed *devī* is touching the tip of his trunk with her left hand and embracing him with her right hand. The *vāhana* rat is also depicted in this image.

Another similar image from Khajuraho is in the Philadelphia Museum of Art (No. 56.72.22)<sup>253</sup>. Gaṇeśa has a *danta* in his lower right hand, a *paraśu* in the upper right, holds a serpent with the upper left hand and is embracing the *devī* at her waist with the fourth hand. The two-armed *devī* is embracing the god with her right hand and holds a *modaka-pātra* in her left hand. The tip of Gaṇeśa's trunk is touching the left foot of the *devī*. The *vāhana* rat is also depicted in the lower left corner. The image is assignable to circa tenth century A.D.

A sculpture in a niche on the south western *adhiṣṭhāna* of the Jagadambi temple at Khajuraho,<sup>254</sup> depicts Gaṇeśa and his consort seated side by side. In this representation they are not embracing each other. The four-armed Gaṇeśa is seated in the

252. Ramashraya Avasthi, *Khajuraho Ki Dev-Pratimayen*, Agra, 1967, Vol.I, p.47.

253. Stella Kramrisch, *Indian Sculptures in the Philadelphia Museum of Art*, Philadelphia, 1960, p.94, plate 30.

254. Ramashraya Avasthi, *Khajuraho-Ki-Dev-Pratimayen*, Agra, 1967. Vol.I, p.47.



*ardhaparyāṅkāśana*. *Devī*'s right hand is in *abhaya-mudrā* and the left hand holds a *amṛta-ghaṭa*. This image can be assigned to circa tenth century A.D.

Gaṇeśa with his Śakti is also depicted in the courtyard of the Ajayapala temple at Ajayagarh, Madhya Pradesh.<sup>255</sup> In this image Gaṇeśa's forehead is adorned with pearled laces and he has worn all the ornaments along with a *nāga-yajñopavīta*. The goddess has also worn the ornaments. Like all other Śakti-Gaṇeśa images described in the preceding pages, in this image also Gaṇeśa is uni-tusked, *śūrpakarṇa* and four-armed. He holds a *paraśu* in his lower right hand, a *modaka-pātra* in the upper right hand, a *padma* in his upper left hand and is embracing the *devī* with his fourth hand. The two-armed *devī* embraces her lord with her right hand and her left hand is broken. This image can be ascribed to circa tenth century A.D.

Gaṇeśa has worn a *karāṇḍa-mukuta* and his consort has worn a *kuntala-mukuta* in a stele from Kuna, district Mandsore which is housed in the State Museum, Bhanpura (No.40). (Fig.124). Both are standing in the dancing pose. The flying Vidyādhara in the upper corners and the attendants in the lower corners are also carved. Gaṇeśa is four-armed and both his tusks are depicted. His trunk curves towards the left after first hanging straight. His lower right hand is mutilated and he holds a *paraśu* in the upper right hand. The upper left hand probably holds a *padma* which is now mutilated and with lower left hand he is embracing the *devī* at her breast. The two-armed *devī* has placed her right hand on Gaṇeśa's shoulder in embracing attitude and holds a fruit in her left hand. The image can be assigned to circa ninth-tenth century A.D.

Gaṇeśa is depicted with his Śakti to his left on the south *kapilī* of temple No. 1, Khirniwala (Group 7) at Kadwaha, district Guna. Gaṇeśa is embracing the *devī* with his lower left hand. It can be an image of the same period as the above one described.

Gaṇeśa is standing in *tri-bhaṅga* pose with his Śakti to his left side in an image from Hinglajgarh, district Mandsore. The image is now housed in the Central Museum, Indore. Gaṇeśa's lower right hand rests on a *paraśu*, holds a *padma* in upper right hand, a *modaka-pātra* is kept in the upper left hand and embraces the *devī* at her waist by the lower left hand. The two-armed *devī* embraces him with her right hand and holds a lotus in her left hand. This image can be ascribed to circa tenth century A.D.

Rani Durgavati Archaeological Museum, Jabalpur has an image of seated Śakti-Gaṇeśa from Madhya Pradesh. (Fig.125). Gaṇeśa's lower right hand is in *vyākhyāna-mudrā*. He holds a *paraśu* in his upper right hand, the attribute of the upper left hand is indistinct and embraces the *devī* near her breast with the fourth hand. The position and attributes of the *devī*'s hands are similar to the one described above. The image may be of circa tenth-eleventh century A.D.

255. Sushil Kumar Sullere, *Ajaygarh Aur Kalinjar-Ki-Dev Pratimayen*, New Delhi, 1987, p.130.



Gaṇeśa is depicted seated with his consort to his left in an image from Madhya Pradesh which is now preserved in the Dhubela Museum (No.46). Gaṇeśa is seated in *lalitāsana* and the *devī* is seated with both her legs folded on the seat. All other details are common like other images. The image is assignable to circa tenth century A.D.

Gaṇeśa is seated in *lalitāsana* with his consort on his left lap in an image from Udaypur, district Vidisha. (Fig.126). The image is now housed in the Central Museum, Gwalior. The details are common as in other Śakti-Gaṇeśa images. It is an image of circa tenth century A.D.

Gaṇeśa is shown standing in the company of his Śakti on the door lintel of temple No. 1 at Surwaya, district Shivpuri. Both Gaṇeśa and his consort have worn the *mukuṭa*, ornaments and undergarment. They are flanked by dancing drummers on both sides. This representation can also be assigned to circa tenth century A.D.

Gaṇeśa has worn a *karaṇḍa-mukuṭa* and is seated with his Śakti on his left lap in a sculpture from Shivpuri, which is now preserved in the District Museum, Shivpuri (No. 513). This image can be of circa tenth century A.D.

Śakti-Gaṇeśa is also depicted in an image from Bhagwanpur Colony, district Raisen. They are embracing each other the *devī* being seated on the left lap of Gaṇeśa. The four-armed Gaṇeśa has kept his lower right hand at his knee, his two upper hands are broken and the lower left hand is kept on the breast of the *devī*. Vidyādhara with garlands are depicted in the upper corners. A female *caurī* bearer in the lower left corner and a bearded man in *añjali-mudrā* in the lower right corner are depicted in the stele. The image belongs to Paramāra period and can be ascribed to circa tenth-eleventh century A.D.

## GUJARAT

Images showing Gaṇeśa with his consort have been noticed from Gujarat also. An image of Śakti-Gaṇeśa which can be assigned to circa tenth century A.D. is from the Devī temple (ruined) at Kaleśvara-ni-nal, district Panchamahals, Gujarat (Fig.127). In this image the god has worn a *karaṇḍa-mukuṭa* with a tiara in its centre; the festoons from his *mukuṭa* are hanging on his forehead. The four-armed god seated in *lalitāsana* is adorned with ornaments. The *devī* is seated on his left lap. His trunk is placed on the right breast of his consort. He holds a *danta* in his lower right hand, a *paraśu* in the upper right, a *padma* in the upper left hand and with his lower left hand he is embracing the *devī* near her breast. The two-armed seated *devī* has worn a *kuntala-mukuṭa* along with all the ornaments. She is seated in *sukhāsana* and embraces the god with her right hand. Gaṇeśa's *vāhana* rat is depicted near his right foot.

A similar but worn out and mutilated image of Śakti-Gaṇeśa is on the compound wall of the Trinetreśvara temple at Tarnetar (near Than), district Surendranagar. There is another Śakti-Gaṇeśa image from this place in which two-armed seated Gaṇeśa is



shown flanked by his two consorts, one standing on each side. Gaṇeśa holds a *danta* in his right hand and a *modaka-pātra* in his left hand on which his trunk is placed. Both the *devīs* are adorned with *mukuṭa* and ornaments. The right sided *devī* holds a lotus bud in her left hand and the left sided one holds a lotus with stalk in her left hand. Both these images can be assigned to circa tenth century A.D.

A beautiful depiction of Śakti-Gaṇeśa is at Rani Vav at Patan, district Mehsana. The four-armed Gaṇeśa is seated in *lalitāsana* on a high cushion placed on a *tri-ratha* throne. The back of his head is adorned with a jewelled *prabhāvalī*. He has worn a jewelled *mukuṭa* and all the ornaments. He holds clockwise: a *danta*, a *paraśu* and an indistinct object, in his three hands, and with his fourth hand he is embracing his consort. The two-armed *devī* has also worn a *mukuṭa* and all the ornaments. She embraces Gaṇeśa with her right hand and holds a lotus in her left hand. A pot of *modaka* is placed at the centre of the *tri-ratha* throne and his mount rat is busy in eating a *modaka*. This image is of circa 1075 A.D.

The Sun temple at Modhera also depicts two images of Śakti-Gaṇeśa. In the first image<sup>256</sup> Gaṇeśa is standing in *tri-bhaṅga* pose with his Śakti. Both Gaṇeśa and Śakti are two-armed. The right hand of Gaṇeśa rests on a *paraśu* and he embraces his consort with the left arm and also holds a *modaka-pātra* in the same hand. His consort embraces him with her right hand and her left hand is mutilated. The second image of Śakti-Gaṇeśa is in the centre of the western wall of the corner shrine.<sup>257</sup> Here Gaṇeśa is seated in *ardhaparayaṅkāśana* on a lotus seat with his Śakti on his left thigh. She is also seated in *ardhaparayaṅkāśana*. The four-armed Gaṇeśa holds an indistinct object in his lower right hand, a *paraśu* in the upper right, he holds a *padma* in his upper left hand and also embraces the *devī* with it, and his lower left hand is placed at the waist of the *devī*. The two-armed *devī* embraces Gaṇeśa with her right hand and holds a round object in her left hand. These images can be of circa tenth-eleventh century A.D.

## MAHARASHTRA

Gaṇeśa with his Śakti is depicted on the southwest wall of the Nāganātha temple at Aundha,<sup>258</sup> Maharashtra. Standing Gaṇeśa is flanked by his Śaktis on both sides. The four-armed Gaṇeśa is embracing his consorts with his lower right and lower left hands. He holds a *paraśu* in his upper right hand and flower in the upper left hand. He is touching the breast of the *devī* on his left with the tip of his trunk. He is adorned with ornaments and a jewelled *mukuṭa*. The *devīs* have also worn the upper and lower garments. This representation can be assigned to circa tenth-eleventh century A.D.

256. Wibke Lobo, *The Sun Temple at Modhera: A Monograph on Architecture and Iconography*, Munchen, 1982, p.99, pl. 146 r.

257. *Ibid.*, p.137, pl.343.

258. G.B. Deglukar, *Temple Architecture and Sculpture of Maharashtra*, Nagpur, 1974, p.125, pl.XLVI, I.



## ANDHRA PRADESH

From Andhra Pradesh also images of Śakti-Gaṇeśa have been noticed. Śakti-Gaṇeśa is depicted on a pillar of the south entrance *maṇḍapa* of the *Sanḡameśvara* temple at Animela.<sup>259</sup> Gaṇeśa is seated in *lalitāsana* with the *devī* on his left lap. The legs of the *devī* are hanging down. The attributes in his four hands are: a *danta* in the lower right, an *aṅkuśa* in the upper right, a *pāśa* in the upper left and the fourth hand embraces the *devī* at her buttocks. The two-armed *devī* carries a lotus in her right hand and the left hand is hanging down. Another almost similar image is on the north *gopura* of the *Rāmaliṅgeśvara* temple, Tadpatri. The only difference is that in this image Gaṇeśa holds *cakra* in his upper right hand instead of *aṅkuśa* and *śaṅkha* in upper left instead of *pāśa*. These images can be assigned to circa twelfth century A.D.

Gaṇeśa is seated in *virāsana* in an image of Śakti-Gaṇeśa from Andhra Pradesh which is now housed in the Hyderabad Museum.<sup>260</sup> Two *devīs* are seated on his right and left thighs respectively. Gaṇeśa holds *aṅkuśa* and *pāśa* in his upper right and left hands respectively and embraces the *devīs* with both his lower hands. The representation may also belong to circa twelfth century A.D.

A ten-armed Gaṇeśa with his consort on his left lap is on the front pillar of the *Bhīmeśvara* temple at Draksharama, Andhra Pradesh.<sup>261</sup> He holds a *triśūla*, a *musala*, a *dhanuṣa* and a *gadā* in his right hands; and a *pāśa*, an *aṅkuśa* and two other objects in his left hands. He embraces the *devī* at her buttocks with his lower left hand. The two-armed *devī* is seated with her legs hanging down. She embraces the god with her right hand and holds an *utpala* in the left. Gaṇeśa's *vāhana* rat is also carved on the seat. An almost similar Śakti-Gaṇeśa image is in the inner corridor of the *Kālahastīśvara* temple, Kalahasti.<sup>262</sup> The attributes in his hands are a fruit, *cakra*, *triśūla*, *aṅkuśa*, indistinct object, *aṅkuśa*, *pāśa* and indistinct object in two hands. All other details are usual. One more image is in the inner corridor of the same temple.<sup>263</sup> The attributes held by him in this image are *śūla*, *khadga*, *śūla*, *nāga*, *śūla*, *pāśa*, etc. He is seated in *lalitāsana*. All other details are similar to the image described above.

Gaṇeśa is shown seated in *ardhaparyāṅkāśana* with his Śakti on the west *prākāra* wall of the *Mallikārjuna* temple at Srisailam.<sup>264</sup> In this image also Gaṇeśa is ten-armed. His lower right hand that is his first hand shows *muṣṭi-mudrā*, he holds a *pāśa* in the second, *paraśu* in the third, *nāga* in the fourth, *dhanuṣa* in the fifth, and holds an indistinct

259. G. Gurumurthi, *Sculpture and Iconography : Cuddapah District Temples*, Madras, 1990, p.3.

260. M. Rama Rao, *Saivite Deities of Andhradesa*, Tirupati, 1966, p.45.

261. *Ibid.*, p.45.

262. *Ibid.*, p.45.

263. *Ibid.*, p.46

264. *Ibid.*, p.46 pl.XIV-i.



object, śakti, nāga and dhanuṣa in his four left hands. He embraces the devī at her buttocks with her lowest left hand. In this image devī is seated in lalitāsana. She embraces the god with her right hand and the left one is hanging down. The god turns his trunk to the left and places it at the private part of the devī. These images may belong to circa twelfth century A.D.

### TAMILNADU

An image of Śakti-Gaṇeśa is represented in the raṅgamaṇḍapa of the Iravateśvara temple at Darasuram, district Thanjavur. (Fig. 128). The four-armed god is seated in lalitāsana with his consort on the left lap. Both Gaṇeśa and his consort are adorned with ornaments and head dress. Gaṇeśa holds danta and aṅkuśa in his lower and upper right hands, an indistinct object is kept in the upper left hand and he embraces the devī at her buttocks with the lower left hand. The two-armed devī is seated with both her legs pendant. She places her right hand at deity's private part and holds a padma in her left hand. She is nude and the deity has placed the tip of his trunk at her private part. This image is assignable to circa 1146-1173 A.D.

An image from Madura<sup>265</sup> shows Gaṇeśa riding on a rat with his consort seated on his left lap. He is ten-armed and only a 'discus' in the upper right hand can be recognised, all remaining attributes are indistinct. There is another similar image at Viśvanātha temple at Tenkasi, district Tinnevely.<sup>266</sup> In this representation he is seated on a pedestal instead of his mount rat. These images can be assigned to circa twelfth century A.D.

In Tamilnadu, Śakti-Gaṇeśa images are also carved on the temple cars. In one such image Gaṇeśa is seated in sukhāsana with his consort<sup>267</sup> on his left lap. He is eight-armed and is embracing the two-armed devī with one of his left hands. Devī has placed her right hand on his thigh and is holding a lotus in the left. This image can be assigned to circa eleventh-twelfth century A.D. Another image of Śakti-Gaṇeśa<sup>268</sup> is also depicted in the same panel. In another depiction of the Śakti-Gaṇeśa,<sup>269</sup> Gaṇeśa is seated on his vāhana rat and is flanked by two devīs on both sides. The devīs are seated on separate cushions. Gaṇeśa in this representation has worn a kirīṭa-mukūṭa and he is four-armed. He holds eatables in the lower left hand on which his trunk is placed. His lower right hand shows mudrā and he holds a conch in the upper right hand. The devīs hold lotus in one hand and the second hand is hanging down. Two attendants are also standing on both sides of the mount, the rat.

265. H. Krishna Sastri, *South Indian Images of Gods and Goddesses*, Varanasi, 1974, p.173, fig.111.

266. *Ibid.*, p.173.

267. Raju Kalidos, *Temple Cars of Medieval Tamilaham*, Madurai, 1989, p.118.

268. *Ibid.*, p.118.

269. *Ibid.*, pp. 118-119.



## KERALA

A bronze image from Kerala which is housed in the National Museum, New Delhi,<sup>270</sup> depicts Gaṇeśa seated with his Śakti on his left lap. He is adorned with a round *prabhāvalī* which is now broken on the left side. The god is seated in *ardhaparyāṅkāśana* and the *devī* is seated with both her legs pendant. The god has worn all the ornaments and his trunk is hanging straight with a pomegranate in the curved tip. He is ten-armed and some of the attributes in his hands are a mace, lotus, and *triśūla*. He is embracing the *devī* with his lowest left hand. His mount rat is also depicted near the pedestal on his right. The *devī* is two-armed. She is adorned with a *mukūṭa* and all the ornaments. She is embracing Gaṇeśa with her right hand. The image belongs to late medieval period.

## V. VINĀYAKĪ : THE FEMALE GAṆEŚA

Vināyakī : The female Gaṇeśa is also depicted in Indian art. Alice Getty<sup>271</sup> names her Gaṇeśanī, in the similar way as Brahmānī, Indrānī, Māheśvarī etc. as the consorts or Śaktis of Brahmā, Indra and Maheśvara. But name Gaṇeśanī did not appear in the list of the Śaktis of Gaṇeśa. Most significantly the *Nārada*<sup>272</sup> and the *Brahmāṇḍa*<sup>273</sup> *Purāṇas* tell about more than fifty forms of the Vighneśa-Gaṇeśa. Each form is ascribed with his Śakti, or the female form. These lists give the name of his Śaktis as Hrī, Śrī, Puṣṭi, Sarasvatī, Kālī, Vighneśī, and Vighneśānī. None of these has been described as elephant-headed. The iconography of these goddesses or goddess as the consort of Gaṇeśa is described as carrying a lotus flower in one of her hands. As noticed in the Śakti-Gaṇeśa images, almost in many examples his consort or Śakti is carrying a lotus flower in her hand. The elephant-faced goddess is equally important like Gaṇeśa. The only difference is that here Gaṇeśa is depicted in the female form.

To trace her antiquity in literature, like Gaṇeśa's elephant-head, a story is given in the *Skanda-Purāṇa*<sup>274</sup> which describes that Lakṣmī got an elephant head when she was cursed by a *Brāhmaṇa*. An elephant-faced mother goddess is mentioned in the *Skanda Purāṇa*.<sup>275</sup> The *Viṣṇudharmottara Purāṇa*<sup>276</sup> speaks about a goddess Vināyakī who was created by Śiva to lick the blood of demon Andhaka. The name Vināyakī is also given in the names of two hundred goddesses mentioned in the *Matsya Purāṇa*.<sup>277</sup> The *Agni*

270. *Indian Archaeology, 1978-79 : A Review*, p.113, pl.LVII-B.

271. Alice Getty, *Gaṇeśa*, New Delhi, 1971, p.29.

272. *Nārada Purāṇa* 1.66.124-128.

273. *Brahmāṇḍa Purāṇa* III. 4.44.63-76.

274. *Skanda Purāṇa* VI.88.23.

275. *Ibid.*, 81.17.

276. *Viṣṇudharmottara Purāṇa* I. 226.16.

277. *Matsya Purāṇa* 179.18.



*Purāṇa*<sup>278</sup> gives the name Vināyakā instead of Vināyakī. All these Vināyakīs or Vināyakās are ascribed a work similar to Gaṇeśa that is to put impediments and also to remove them.

The elephant-faced goddess is represented in art also. An image which is thought to be the earliest representation of the goddess is a terracotta plaque<sup>279</sup> discovered during the excavations at Rairh, district Jaipur, Rajasthan. This image can be ascribed to circa first century B.C. to circa first century A.D. It is a two-armed figure of a standing elephant-faced female whose trunk is turned towards right.

Another depiction of the goddess which can also be included in her earliest representations datable to early Gupta period is in the Mathura Museum<sup>280</sup> (No. 509). This image shows her two-armed, pot-bellied and elephant-faced. She has worn a tiger skin and holds a lotus in her left hand.

A fragmentary relief from Mathura, preserved in the Mathura Museum (No. 2331)<sup>281</sup> depicts the *Sapta-māṭṛkās* (now only five are left). These *māṭṛkās* are seated in *bhadrāsana* and have a child in their laps. Their right hand is in *abhaya-mudrā*. The figure on the extreme right in this panel is elephant-faced with her trunk turned towards right which is curled near her ear. This image can be assigned to the Kushāṇa period.

She is again depicted with *māṭṛkās* in a panel housed in a sculpture shed at Garhwa, district Allahabad. The slab depicts the elephant faced *māṭṛkā* with Narasimhī and Vārāhī. (Fig.129). The four-armed, elephant-faced goddess is depicted seated in *lalitāsana*. She has worn a girdle. Her hand, wrists and neck are adorned with beaded ornaments. She is uni-tusked and of stout built. She carries a *paraśu* in her lower right hand, a serpent in the upper right hand, a *padma* (?) in the upper left and a staff in the lower left hand. The mount rat is carved beneath her seat. This image can be assigned to circa tenth century A.D. It presents a full fledged image of the elephant-faced goddess.

A very interesting image of the goddess is from the Causath Yogini temple (image No. 38) from Hirapur, district Puri, Orissa.<sup>282</sup> In this representation the two-armed and pot-bellied goddess is standing on a rat. She has worn a jewelled *jaṭā-mukuta*, bracelets, armlets, necklace, and anklets. She has also worn a lower garment which is tied with a waist band, from which festoons are hanging between her thighs. Both her hands and the tip of the trunk are mutilated. The image is assignable to circa ninth-tenth century A.D.

278. *Agni Purāṇa* 145.11.

279. B.N. Sharma, *Iconography of Vaināyakī*, New Delhi, 1979, p.26, fig.1.

280. *Ibid.*, p.28, fig.5.

281. P.K. Agrawala, *Goddess Vināyakī*, Varanasi, 1978, p.21, Illustration 4.

282. *Ibid.*, p.26, Illustration 11.



She is again depicted standing on a rat in an architectural fragment from Nachna district Panna, Madhya Pradesh. Her trunk is turned towards right and then hangs straight. Her right hand is at her waist and the left is upward kept near the shoulder. The image is badly damaged. It may belong to circa eighth-ninth century A.D.

There is a very artistic depiction of the goddess in an image from Hinglajgarh, district Mandsore, which is now preserved in the Bir Museum, Bhopal (No. 209). (Fig. 130) The four-armed seated females showing *abhaya-mudrā* are depicted in the upper corners of the slab. The right sided female also holds a lotus and a pitcher in her hands. The goddess is provided with a beautiful lotus halo at the back of her head. She has worn a *karandā-mukuta*, the jewelled ornaments and a long garland. All the hands and trunk are broken of this four-armed deity. She is seated on a lotus seat and a rat is carved under her seat. Two female attendants are also carved in the lower corners. The image may belong to circa early tenth century A.D.

A different type of depiction of the elephant-faced goddess is found in the Causaṭha-Yogīnī temple at Bheraghat district Jabalpur (Fig. 131). The image is inscribed on the pedestal as 'Śrī-Aingini'. The special features of the image are her very thin waist and a two-armed, elephant-faced figure carved beneath her seat. All the four hands and the trunk of the goddess are broken. But still the traces of her *karandā-mukuta*, necklace, armlets and anklets can be noticed. She has worn a *sārī* which is tightened at the waist with a girdle from which festoons are hanging on her thighs. She also wears a long garland like the Hinglajgarh image but it is longer as compared to that. The *vyālas* decorate the side pilasters of the stele and two standing devotees one each on both sides are carved below the *vyālas*. The devotees in the *añjali-mudrā* are depicted seated in the lower corners. The two-armed, elephant-faced figure is supporting her left leg by his left hand and puts his own weight on his right hand which is placed on the ground. His trunk is turned towards right and he has also worn the ornaments. This image can be assigned to circa tenth century A.D.

The State Museum, Gwalior (No. 190) preserves an image of Vināyakī standing in a niche. Originally this image belongs to Padhavli, district Morena (Fig. 132). The goddess has worn a *karandā-mukuta* from which festoons are falling at the centre of her forehead. The four-armed goddess is standing in *tri-bhaṅga* attitude. The attributes in her hands clockwise are *paraśu*, *padma*, *danta* or dagger and *modaka-pātra* on which her trunk is applied. These attributes are also carried by Gaṇeśa, three of these are favourite of Gaṇeśa and the fourth one (*padma*) is the favourite attribute of his Śakti. She also shows her love for the *modakas*. A kneeling devotee is visible in the lower left corner. The image can be ascribed to circa tenth century A.D.

Similar depiction of the goddess is on the southeast side of the *garbhagrha* of the Udayeśvara temple at Udaypur, district Vidisha (Fig. 133) She wears only pearled chains



on her forehead besides other ornaments. The hands and the root of the trunk are mutilated. Only a *modaka-pātra* is visible in the lower left hand. This image belongs to circa 1059-1080 A.D.

The part above the waist of a Vināyakī image is from the site of Harshanātha temple at Harshagiri (Sikar), District Sikar, Rajasthan. The goddess is provided with a halo at the back of her head. She has worn a *karaṇḍa-mukuṭa*, festoons from which are falling on her forehead. She is also adorned with jewelled ornaments like a necklace, armlets and traces of a heavy garland can be seen on her right arm. She may be four-armed but now only two hands upto elbow are intact. She holds a bowl which is empty. Contrary to other images where her trunk was placed on the *modaka-pātra*, in this image her trunk turns towards left but instead of placing on the *modaka-pātra*, it is curled near her left shoulder. If the image would have not been mutilated it may have been a fine representation of the elephant-faced goddess. This image can be assigned to circa 965-973 A.D.

An image of Vināyakī from Giryek, district Patna, Bihar is preserved in the Indian Museum, Calcutta (No. 3919).<sup>283</sup> The elephant-faced goddess is seated in *padmāsana* on a lotus seat. The attributes in her four hands are a *post*, a vase, battle-axe and a conch. Her hairs are arranged like a *jaṭā-mukuṭa*. Her trunk first hangs straight and then is curled towards left. This image belongs to Pāla period and can be assigned to circa eleventh century A.D.

A dancing Vināyakī is also represented in cell No. 43 of the Causaṭha Yoginī temple at Ranipur Jhariyal, district Bolangir, Orissa<sup>284</sup> She is four-armed and wears a high *jaṭā-mukuṭa*. She is dancing in the *catura* pose. She has worn the usual ornaments and also a lower garment. Her trunk is turned towards left which is now mutilated. The attributes of hands are indistinct. The image can be assigned to circa tenth century A.D.

## VI. GAṆEŚA IN ASSOCIATION WITH OTHER DEITIES

Gaṇeśa is also shown with other deities in sculptural representations, such as Śiva, Pārvatī, Kārttikeya, Sapta-mātrkās, Navagrahas, Pañcāyatana group, Devapaṭṭa, Sūrya, Brahmā, Viṣṇu, Kubera, Gaja-Lakṣmī, Manasā, Varāha, Mahiṣāsūramardinī, Narasimha etc.

### a) ŚIVA, PĀRVATĪ AND KĀRTTIKEYA

According to the various birth stories given in the Purāṇas,<sup>285</sup> Śiva and Pārvatī are the parents of Gaṇeśa and their second son is Kārttikeya. Even in sculptural art Gaṇeśa

283. B.N. Sharma, *Iconography of Vaināyakī*, New Delhi, 1979, pp. 35-36, fig.21.

284. *Ibid.*, p.35, fig. 19.

285. These birth stories have been already discussed in Chapter I.



is represented in the company of his parents and brother also. The iconographic description of Umā-Maheśvara given in the *Devatāmūrtiprakaraṇa*<sup>286</sup> also prescribes depiction of Gaṇeśa and Kumāra (Kārttikeya) in these images.

### UTTAR PRADESH

An image depicting Śiva-Pārvatī embracing each other is on the right jamb of the doorway of Śiva temple at Lakhmandal, district Mussorie, Uttar Pradesh. (Fig. 134). In this image Gaṇeśa is seated in the lower right corner and Kārttikeya in the lower left corner. This image can be assigned to circa seventh century A.D.

In a circa ninth century shrine model from the Lakṣmī Kuṇḍa, Varanasi,<sup>287</sup> Gaṇeśa is depicted with Śiva and Pārvatī who are standing in the amorous posture. The four-armed Gaṇeśa is standing to their right and is looking towards them. He holds a serpent in his two upper hands and the lower right hand is kept at the thigh. His trunk is placed on his fourth hand.

An image showing Śiva and Pārvatī seated in the amorous pose from Lachhagir, district Allahabad and now housed in the Allahabad Museum (No.657) shows two-armed Gaṇeśa seated in the lower right corner. He has kept his left hand on the knee and the trunk is also turned towards left. In this stele Brahmā and Viṣṇu are also depicted in the upper corners. The image can be assigned to circa ninth century A.D. Similar depiction of Gaṇeśa is in an image from Allahabad which is now housed in the Philadelphia Museum of Art (No. 56.75.47). In another image of Śiva-Pārvatī which belongs to Kausambi, and is housed in the Allahabad Museum (No. 725),<sup>288</sup> Gaṇeśa is depicted seated at the same place. This image can be assigned to circa eighth century A.D.

Gaṇeśa is also depicted in the wedding scene of Śiva and Pārvatī. This sculpture is from Etah, district Etah and is housed in the Bharat Kala Bhawan, Varanasi (No.175) (Fig.135). In this image Gaṇeśa is represented at the proper left side in the middle of the stele. He is two-armed and his right hand depicts *abhaya-mudrā*. In this image Gaṇeśa's presence is as a deity and not as their son. All other deities are also depicted in the stele. This sculpture can be assigned to circa tenth century A.D. In another Śiva-Pārvatī image at the Bharat Kala Bhawan (No.132), Gaṇeśa is depicted seated in the lower right corner with a pot of *modakas* in his left hand. His trunk is placed on the *modakas*. His parents are standing in the amorous posture. The image can be assigned to circa seventh century A.D.

286. *Devatāmūrtiprakaraṇa* 6.31-32.

287. P.K. Agrawala, "Some Varanasi Images of Gaṇapati and their Iconographic Problem", *Artibus Asiae*, Vol. XXXIX, No.2, p.141, fig.9.

288. Pramod Chandra, *Stone Sculpture in the Allahabad Museum*, Poona, 1970, p.142, pl.LXXXVII.



The Bharat Kala Bhawan, Varanasi (No. 23983) depicts Gaṇeśa in a *Rāvaṇānugrahamūrti*. The two-armed Gaṇeśa is seated in the lower right corner. He has worn a *nāga-yajñopavīta*. His trunk is turned towards right and is placed on the *modaka-pātra*. He has placed his left hand on his knee. The stele can be assigned to circa tenth century A.D. Gaṇeśa is again depicted in the lower right corner of a *Rāvaṇānugrahamūrti* in the same museum (No. P. 23987). In this image the two-armed Gaṇeśa is helping in lifting something or he is trying to hold the seat of his parents tightly. In this process he has almost reclined on the ground. His right knee is touching the ground and the leg below the knee is kept high in the back. The left leg is folded on the ground. This depiction can be assigned to circa tenth-eleventh century A.D.

Gaṇeśa is again shown seated in the lower right corner in an image of Umā-Maheśa from Dudhai, district Lalitpur. He is seated in *ardhaparyāṅkāśana* and his trunk is hanging straight with a curve towards right. This image can also be ascribed to circa late tenth century A.D.

There are three images in the Jhansi Museum<sup>289</sup> which belong to Siron Khurd, district Lalitpur. These images depict *Rāvaṇānugraha* scene. Out of these three, in two images Gaṇeśa is depicted in the lower left corner and Kārttikeya in the lower right corner. In the third image Gaṇeśa occupies the lower right corner and Kārttikeya the lower left corner. In the first image Kārttikeya is seated on his peacock and in the third depiction Kārttikeya is even helping Rāvaṇa in lifting up the mountain. These images can be assigned to circa tenth-eleventh century A.D.

Gaṇeśa is depicted with Śiva and Pārvatī in the sculptures from Mathura, Uttar Pradesh which are now housed in the Government Museum, Mathura (Nos. 1066, 1080, 1083, 1084).<sup>290</sup> These sculptures are of medieval period.

The State Museum, Lucknow (No. H. 25)<sup>291</sup> represents a four-armed Pārvatī, standing in penance on a *sapta-ratha* throne. In this image Śiva and Gaṇeśa are carved as 'Rathikā-bimbās'. Both are four-armed and are seated in *lalitāsana*. This image can be assigned to circa eleventh-twelfth century A.D. This image coincides with the description given in the *Aparājitapṛcchā* (222.9) according to which Pārvatī should carry Śiva and Gaṇādhyakṣa that is Gaṇapati in her upraised extra hands.

In an image of standing Pārvatī which can be assigned to the same period and is housed in the same museum (No. 51.161).<sup>292</sup> Gaṇeśa is depicted seated in the upper left corner.

289. S.D. Trivedi, *Sculptures in the Jhansi Museum*, Jhansi, 1985, pp.55-57, figs. 33, 32, 34.

290. Vasudeva S. Agrawala, *A Catalogue of the Brahmanical Images in the Mathura Art*, Lucknow, 1951, p.34.

291. N.P. Joshi, *Brahmanical Sculptures in the State Museum, Lucknow*, Lucknow, 1989, Part 2, Volume II, p.104.

292. *Ibid.*, p.106.



A fragment showing the bust of four-armed Pārvatī is preserved in the State Museum, Lucknow (No. 57. 477).<sup>293</sup> It originally belongs to Unchgaon, district Sitapur. The upper left hand of Pārvatī is shown holding a coiled lotus creeper, which encircles a miniature figure of Gaṇeśa seated in *lalitāsana* on a lotus leaf. This representation is assignable to circa tenth century A.D.

In an Umā-Maheśvara *ālīṅgana-mūrti* from Uttar Pradesh which is preserved in the State Museum, Lucknow (No. H.12) both Gaṇeśa and Kārttikeya are depicted in lower right and left corner respectively. The uni-tusked, two-armed Gaṇeśa has worn a *karāṇḍa-mukuta*. He has placed his right hand at the right knee and the left hand holds a *modaka-pātra* on which his trunk is placed. Kārttikeya is seated on his *vāhana* peacock. In another image of the same type and in the same museum (No. H.11) (Fig.136), Gaṇeśa is depicted seated in the upper left corner. The upper right corner is occupied by three faced Brahmā. These images can be assigned to circa tenth-eleventh century A.D.

Gaṇeśa is depicted with Kārttikeya (Fig. 8) in a brick terracotta representation of circa sixth century A.D. which is from Bhitragaon, district Kanpur. The plaque is now housed in The State Museum, Lucknow (No. S-2026).

## BIHAR

Representation of Gaṇeśa with Śiva and Pārvatī has also been noticed from Bihar. In a circa tenth century A.D. image of standing Pārvatī from Baragaon, district Nalanda, Bihar, a four-armed Gaṇeśa is depicted standing in the left corner (Fig. 137). His first hand is in *abhaya-mudrā*, holds a lotus in the second, a *modaka-pātra* is kept in the third hand and the fourth hand that is lower left is resting on a *paraśu*.

An image of Umā-Maheśvara from Bihar is in the Patna Museum (Broadley Collection No. arch.1583). In this sculpture the four-armed Gaṇeśa is depicted standing beneath the seat. His lower right hand is hanging down, he holds a *gadā* in upper right hand, a lotus in the upper left hand and the lower left hand holds the handle of a *paraśu*. The image can be ascribed to circa tenth century A.D. Gaṇeśa and Kārttikeya are depicted in the upper corners of an Umā-Maheśvara image from Silour, district Saran. The sculpture belongs to circa tenth century A.D. and is housed in the Patna Museum (No. 6363).<sup>294</sup>

In a bronze image of circa eighth century A.D. from Belwa, district Saran which is now housed in the Patna Museum (No. 2768), seated Gaṇeśa is depicted on the brim of a Śiva-liṅga. He holds a *danta* (?), a *paraśu*, flower and *modaka-pātra* in his four hands. The trunk is placed on the *modaka-pātra*. He is adorned with a *mukuta* along with all other ornaments.

293. *Brahmanical Sculptures, Lucknow*, p. 107.

294. Parmeshwari Lal Gupta, Ed., *Patna Museum Catalogue of Antiquities*, Patna, 1965, p.95.



## BENGAL

The National Museum (No. 60.1506) preserves an image of standing Pārvatī, probably originally from Bengal. It can be ascribed to circa eleventh century A.D. (Fig. 138). In this image Gaṇeśa is standing in the lower right corner. He is two-armed and his left tusk is depicted. He has worn an ornate *mukuta* and also all other ornaments. His trunk is placed on the *modaka-pātra* held in the left hand. His *vāhana* rat is also depicted near his feet. Kārttikeya is in the opposite corner.

Two images of Pārvatī belonging to Bengal and of circa tenth-eleventh century A.D. are in the Asian Art Museum of San Francisco.<sup>295</sup> In one of these images (No.6) the four-armed Gaṇeśa is standing in the lower right corner. He is busy in eating the *modakas* from the pot held in his lower left hand. The second of these images (No.7) shows him seated at the same place as in the first one. But in this image he is eating *modakas* with his third hand that is upper left. His lower left hand is placed at the knee in the similar way as in other described images of this type.

In a metal image of Śiva-Pārvatī seated in the amorous pose from Bengal,<sup>296</sup> Gaṇeśa and Kārttikeya are depicted seated on lotuses arising from the high *tri-ratha* pedestal. Gaṇeśa and Kārttikeya are depicted in the lower right and left corners respectively. This image can be of circa eleventh century A.D.

The State Museum, Lucknow (No. 60.368)<sup>297</sup> contains an image of Pārvatī which can be assigned to circa eleventh-twelfth century A.D. This image originally belongs to Bengal. The four-armed Pārvatī is standing on a *pañca-ratha* throne. She holds a two-armed seated Gaṇeśa and a Śiva linga in her two upper hands. This image also confirms with the description given in the *Aparājitapṛcchā* (222.9) which describes that Pārvatī should carry Śiva and Gaṇādhykṣa that is Gaṇapati or Gaṇeśa in her upraised extra hands.

## JAMMU AND KASHMIR

Gaṇeśa and Kārttikeya stand in the lower right and left corners respectively in an image of Ardhanārīśvara Śiva from Avantipur, district Anantnag, Jammu and Kashmir. Presently the image is in the SPS Museum, Srinagar (G/148). Gaṇeśa is four-armed and his trunk is placed on the *modaka-pātra* which is kept in the lower left hand. This image can be assigned to circa mid ninth century A.D.

## ORISSA

A metal image from Orissa<sup>298</sup> is preserved in the National Museum, New Delhi (No. 66.107). The image shows Umā-Maheśvara seated in the amorous pose. Gaṇeśa is

295. *Ganesha : The Elephant Headed God*, San Francisco, 1986, Nos. 6 and 7.

296. Nihar Ranjan Ray and others, *Eastern Indian Bronzes*, New Delhi, 1986, pp. 162-163, fig. 271.

297. N.P. Joshi, *Brahmanical Sculptures in the State Museum, Lucknow*, Lucknow, 1989, Part 2, Volume II, p.108.

298. Nihar Ranjan Ray and others, *Eastern Indian Bronzes*, New Delhi, 1986, p. 163, fig. 273.



depicted seated in the lower left corner and Kārttikeya is depicted in lower right corner of the stele. The image can be ascribed to circa eleventh-twelfth century A.D.

### HIMACHAL PRADESH

A metal image of Mahā-Bhairavi from Kangra (?), Himachal Pradesh is presented in the National Museum, New Delhi<sup>299</sup>. This image is assignable to circa eleventh-twelfth century A.D. Gaṇeśa and Kārttikeya are seated on both sides of the pedestal. Gaṇeśa is seated in the lower right corner. He is four-armed. A *modaka-pātra* and a *paraśu* are visible in his left hands. He proboscis is placed on the *modaka-pātra*.

### HARYANA

Gaṇeśa is also depicted in the Śiva-Pārvatī images from Haryana. In a seated image of Umā-Maheśvara (upper part broken) from Pinjore, district Ambala,<sup>300</sup> which is now housed in the Archaeological Museum, Kurukshetra (No.72.5), Gaṇeśa and Kārttikeya are standing in the lower right and left corners respectively. The four-armed Gaṇeśa holds a *paraśu* and *danta* in left hands and his right hands are broken. He is adorned with a short *dhotī*, a garland and a *nāga-yajñopavīta*. This image can be assigned to circa eleventh century A.D.

### RAJASTHAN

There are some sculptures of Śiva-Pārvatī from Rajasthan which depict Gaṇeśa also. An image from the ceiling of Harsatamātā temple at Abaneri<sup>301</sup> shows Śiva in a dancing pose. The two-armed figure of a dancing Gaṇeśa is also carved in the lower left corner. He holds a *paraśu* in his right hand and the left hand is in dancing pose. The trunk is hanging vertically. The image can be assigned to circa eighth-ninth century A.D.

In another image of Umā-Maheśa from Sacciyā Mātā temple at Osian<sup>302</sup> (N.E. & N.W. Shrines, *jaṅghā* outer west wall), Gaṇeśa is depicted two-armed and is standing to the right of Śiva. He holds an indistinct object in his right hand and a *modaka-pātra* in his left hand. This image may belong to circa ninth-tenth century A.D. Similar depiction of Gaṇeśa is in another image of Śiva-Pārvatī from Katara, district Bharatpur and is now preserved in the Rajputana Museum, Ajmer (No. 1(30) 288.).(Fig.139)

A four-armed Gaṇeśa wearing a *mukuṭa* is depicted under the bull on which Śiva is seated with Pārvatī. This image is from Jhalarapatan, district Jhalawar and is housed in the Jhalawar Museum (No. 89). (Fig. 140). It can be assigned to circa tenth century A.D.

In an image of standing Pārvatī from Kota, Rajasthan, Gaṇeśa is depicted seated in the upper left corner. The image is in the State Archaeological Museum, Kota

299. Asha Rani Mathur, Ed., *The Great Tradition; Indian Bronze Master Pieces*, New Delhi, 1988, p.113, fig.12.

300. S.P. Shukla, *Sculptures and Terracottas in the Archaeological Museum, Kurukshetra University, Kurukshetra*, 1983, p.13, pl.III, 2.

301. B.N. Sharma, "Sculptures from Abaneri" *Roop-Lekha*, Vol.XLIII, Nos. 1 & 2, p.11, fig.7.

302. Asha Kalia, *Art of Osian Temples*, Delhi, 1982, p.115.



(No. 639.76) and is assignable to circa late tenth century A.D. The four-armed Gaṇeśa is depicted seated in the lower right corner of an Umā-Maheśa *ālīṅgana-mūrti*. This image is in the *garbhagrha* of the Sītalesvara Mahādeva temple at Chandravati, district Jhalawar and can be assigned to circa eleventh century A.D.

A stele of circa mid eleventh century A.D. from Nilkantha, district Alwar is housed in the Government Museum, Alwar (No. 6/47). This image shows Śiva-Pārvatī seated on a bull. The upper corners of the stele are occupied by seated Brahmā and Viṣṇu in the right and left corners respectively, and a two-armed Gaṇeśa is standing in the lower left corner. In another image of Śiva-Pārvatī belonging to circa twelfth century A.D., Gaṇeśa occupies the lower left corner but here he is seated. This image is from Jhalarapatan and is preserved in the Rajputana Museum, Ajmer. (No. 27).

### MADHYA PRADESH

The representation of Gaṇeśa with Śiva, Pārvatī and Kārttikeya are also noticed from Madhya Pradesh. Śiva and Pārvatī are shown seated on the *vāhana* bull in a circa ninth century A.D. image from Avra, district Mandsoore. It, at present is in the Central Museum, Indore (No. 89/4554). The two-armed Gaṇeśa is depicted dancing in the lower right corner. His right hand is on his belly and he holds a *modaka-pātra* in his left hand. He has worn a *dhotī* and also the ornaments. His trunk is touching the right foot of Pārvatī. The left corner is occupied by Kārttikeya who is seated on a peacock. Similar depiction of Gaṇeśa is in another image from the same place, of the same period and in the same museum (No. 90/4565) (Fig. 141).

A carved panel embedded in the Hinglājgarh fort wall shows five images of Śiva. Gaṇeśa is shown dancing at the proper left of this slab. He is four-armed. A *paraśu* in right hand and *modaka-pātra* in the left hand are visible as attributes. Trunk is applied on the *modaka-pātra*. This image can be ascribed to circa tenth century A.D.

There are several sculptures showing Umā-Maheśvara from Hinglājgarh, district Mandsoore, Madhya Pradesh which are now housed in the Central Museum, Indore; Gaṇeśa and Kārttikeya are also depicted in these sculptures. In one image Gaṇeśa is seated in the lower left corner and in the two images in the lower right corner. Two sculptures show him standing in the lower left corner. One of these sculptures depicts Gaṇeśa and Kārttikeya beneath the seat of Umā-Maheśvara as fighting with each other. (Fig. 142). Even their respective *vāhanas* are depicted ready to fight. Gaṇeśa's *vāhana* rat has a *paraśu* in his right hand and Kārttikeya's *vāhana* peacock is ready to attack the serpent of Gaṇeśa who has fallen on the ground.

Gaṇeśa is also depicted in the sculptures showing Pārvatī which are from Hinglājgarh, and are preserved in the Central Museum, Indore (Fig. 143). In two of these sculptures Gaṇeśa is depicted in the upper left corner as *rathikā-bimba* accompanied by Śiva in the upper right corner. In another representation of Pārvatī,



Gaṇeśa is standing in the lower left corner. In these sculptures Pārvatī is shown as performing *pañcāgnitapa*. All these above described images from Hinglājgarh can be assigned to circa tenth-eleventh century A.D.

In an image of Umā-Maheśvara from Khajuraho, Madhya Pradesh which is now housed in the Indian Museum, Calcutta (No.498), two-armed Gaṇeśa is represented seated in the lower right corner. This image can be ascribed to circa tenth century A.D. Other such examples are also from Khajuraho.<sup>303</sup> At Khajuraho, Gaṇeśa is also depicted in the images of Pārvatī. In some of the images of Pārvatī, Gaṇeśa and Kārttikeya are depicted on the lotus arising from the stem kept in Pārvatī's hands.<sup>304</sup> At the same site Gaṇeśa is also depicted standing in the lower right corner of a *Śiva-tripurāntaka* image which is in the north *bhadra* of the *garbhagṛha* of the Kandriyā Mahādeva temple. In this image Gaṇeśa is also depicted ready to fight, as his posture suggests. The image may be of circa mid eleventh century A.D.

Gaṇeśa is depicted reclining on his knees in the lower right corner of a *Rāvaṇānugrahamūrti* from Karitalai, district Jabalpur and presently housed in the M.G.M. Museum, Raipur. Kārttikeya is depicted in the lower left corner. In the centre Rāvaṇa is shaking Kailash. Both Gaṇeśa and Kārttikeya are lifting the mountain on their upraised hands. The image belongs to circa tenth century A.D.

Gaṇeśa is depicted seated in the lower left corner of an image showing Rāvaṇa shaking the mountain Kailash, from Madhya Pradesh which is now preserved in the Vikram Kirti Mandir, Ujjain (No.118). A two-armed Gaṇeśa seated in the lower right corner is depicted eating *modakas* kept in his left hand in an Umā-Maheśvara image from Arjula, district Shahdol. In another such representation he is again seated at the same place but in this image his trunk is hanging straight with a curl towards right at the end. He holds a *paraśu* in his right hand. This image is in Rani Durgavati Museum, Jabalpur (No.314). All these images belong to circa tenth century A.D.

An image of Umā-Maheśvara from Tewar, district Jabalpur which is now housed in the Rani Durgavati Museum, Jabalpur (No. 312) shows Gaṇeśa seated under the pedestal in the right side. It is an image of circa tenth century A.D. Gaṇeśa is depicted seated in the lowest right corner of an image depicting Umā-Maheśvara which is of the same period and is from Neori Mandir, Bhopal and now preserved in the Birla Museum, Bhopal (No.119).

In a circa twelfth century A.D. image of Umā-Maheśvara from Madhya Pradesh, presently in the Dhubela Museum (No. 671), Gaṇeśa is depicted seated on his rat in the right and Kārttikeya on his peacock in the left.

303. Ramashraya Avasthi, *Khajuraho Ki Dev-Pratimayen*, Vol. I, Agra, 1967, p.49.

304. *Ibid.*, p. 49.



## GUJARAT

Representations of Gaṇeśa with Śiva and Pārvatī are also noticed from Gujarat. Gaṇeśa is depicted dancing vigorously on the left side in an image of standing Pārvatī. This image which can be assigned to circa eighth century A.D. is from Tantoī, district Sabarkantha, Gujarat and is presently housed in the Museum and Picture Gallery, Baroda (No. AC.2.538) (Fig. 144).

The image of Hara-Gaurī in the *garbhagrha* niche of the Rudramahālyā temple, Sidhpur, district Mehsana depicts seated Gaṇeśa in the lower left corner. This image can be assigned to circa 1140 A.D.

## MAHARASHTRA

In Cave 1 at Elephanta, district Kolaba, Maharashtra, Gaṇeśa is depicted with Śiva in two panels. He is depicted two-armed, kneeling, in the upper right corner in a Naṭarāja panel. The panel is in the west wall of the northern portico of the main hall in Cave 1. He holds a *paraśu* in right hand and a *modaka-pātra* in the left hand. The trunk is turned towards right. Another depiction again is in the same cave and also of the same period. Here two-armed Gaṇeśa with his trunk turned towards left is standing near the left leg of Śiva. It is a *Rāvaṇānugraha* panel in the north wall of the east portico of the main hall of Cave 1. Both these panels are of circa 550 A.D.

In a depiction of circa fifth-sixth century A.D. at Ellora Cave 21,<sup>305</sup> a two-armed Gaṇeśa is standing in a scene in which Himavān is shown giving his daughter Pārvatī in marriage to Śiva.

## ANDHRA PRADESH

Gaṇeśa is represented with Naṭarāja Śiva on the outer side of the north wall of the Swarga Brahma temple at Alampur.<sup>306</sup> The two-armed Gaṇeśa is carved at the bottom of the panel. The depiction is very simple without any decoration. It can be assigned to circa seventh century A.D.

A lime stone relief, preserved in the Śiva temple in the Macherla area, Modugula,<sup>307</sup> probably belonging to early Pallavas shows Śiva's family. It is a fine and unique representation. In this stele Śiva is seated and Pārvatī is standing with Skanda in her lap. The two-armed Gaṇeśa is shown seated in *lalitāsana* to Śiva's left. His right hand is placed on his thigh and he holds a *modaka-pātra* in the left hand over which his trunk is applied.

305. Arundhati Banerji, "Iconology of Two-armed Gaṇeśa", *Roopa-Lekha*, Vol. LV, Nos. 1 & 2, January 1984, p.36.

306. *Ibid.*, p. 35.

307. *Ibid.*, p. 36.



## KARNATAKA

Sculptures showing Gaṇeśa in company of Śiva and Pārvatī are noticed from Karnataka also. A very beautiful depiction of a two-armed standing Gaṇeśa to the right of Naṭarāja Śiva is from north chamber of the Ravalphadi Cave at Aiholi, district Bijapur. (Fig. 145). This representation can be assigned to circa late sixth century A.D. Gaṇeśa is shown clad in a *dhotī*, wearing all the ornaments along with an ornate *mukuṭa*. He holds a *mūlaka* (?) in the right hand and a *modaka-pātra* in the left on which his trunk is applied. The seven mothers are also depicted dancing in this panel. Pārvatī is standing to the right side of Śiva.

In circa early seventh century A.D. a two-armed standing Gaṇeśa is carved in the beginning of a Śiva frieze in the west *prastara* of the *vimāna* of the Jyotirliṅga temple 2 at Aiholi, district Bijapur. In a circa second quarter of the seventh century A.D. ceiling panel of the *maṇḍapa* of the Harchchapayya temple (No. 9) at Aiholi which is now housed in the Prince of Wales Museum, Bombay (89), Gaṇeśa is standing in the lower right corner along with seated Śiva-Pārvatī, and Kārttikeya.

Gaṇeśa is also depicted with Naṭarāja Śiva in the right wall of the facade of Cave No. 1 at Badami, district Bijapur. Contrary to the Ravalphadi Cave depiction, in this image Gaṇeśa is shown to the left of Śiva. This representation can also be ascribed to circa late sixth century A.D.

Again at Badami Śiva is represented seated in a circle in the centre of the ceiling of the *mukhamaṇḍapa* of Cave no. 3. In the next circle Gaṇeśa is seated to his left with his trunk turned towards right. This image belongs to circa 578 A.D.

The *garbhagrha* ceiling of the Jambuliṅga temple at Badami represents the *Vṛsārūḍha*. Śiva in its centre and in the next panel Gaṇeśa is depicted to his right. It is of circa 699 A.D.

The National Museum (No. 59.331) (Fig. 146) preserves an image of seated Śiva and Pārvatī from Aiholi. In this slab Gaṇeśa and Bhṛngi are dancing in the lower right corner and Kārttikeya on his *vāhana* peacock is depicted in the left corner. This image can be assigned to circa ninth century A.D. Gaṇeśa is also depicted in the lower right corner of a seated Śiva-Pārvatī image in the Ramāliṅga temple group at Aiholi. This representation may be of circa tenth century A.D. But in the same period he is depicted in the lower left corner in the northern cell of the *gudhamaṇḍapa* of the Mallikārjuna temple at Sudi, district Dharwar in an image showing Śiva and Pārvatī, standing in amorous pose.

The Government Museum, Simoga, has an image of Śiva-Pārvatī from Karnataka which depicts them seated and embracing each other. Gaṇeśa is dancing to their right in the lower corner. It can be a representation of circa eleventh century A.D. Another similar representation belonging to the same period from the Íśvara temple, Sirsangi, district Dharwar depicts an image of seated Gaṇeśa who is richly adorned. He is seated



in the lower right corner, and Kārttikeya on his peacock occupies the lower left corner. In another image of standing Śiva-Pārvatī which is also of the same period as the above one, Gaṇeśa is standing in the lower left corner. This image is carved in a niche of the west wall of the Munīśvara temple at Sirwal, district Gulbarga, Karnataka.

### b) SAPTAMĀTRKĀS

Gaṇeśa in Brahmanical art is represented with *saptamātrkāś* (seven mothers) also. These *mātrkāś* are Brahmānī, Māheśvarī, Kaumārī, Vaiṣṇavī, Indrānī, Vārāhī and Cāmuṇḍa. Gaṇeśa's representation with *saptamātrkāś* has some textual references also. According to the *Matsya Purāṇa*<sup>308</sup> *saptamātrkāś* images should always be accompanied by Gaṇeśa's image. The iconography of Gaṇeśa is described after the iconography of *saptamātrkāś* in the *Agni Purāṇa*. His iconography is described after the iconographic description of Cāmuṇḍā, the last in the row of *mātrkāś*. According to this text<sup>309</sup> Vināyaka should have a human body, big-belly, elephant face, big trunk and a sacred thread. The attributes described in hands are *svadanta* and *paraśu* in the right; and *padma* and *modakas* in the left. According to the *Vāmana Purāṇa*<sup>310</sup> Gaṇeśa accompanied *mātrkāś* in the war against demons. Gaṇeśa's reference comes after the iconographic description of *mātrkāś* in the *Mayamata*.<sup>311</sup> The *Aparājitapṛcchā*<sup>312</sup> describes that Gaṇeśa should come with *saptamātrkāś* and Bhairava is also mentioned. According to the *Rūpamaṇḍana*<sup>313</sup> Vireśvara in the beginning, *mātrkāś* in the middle and Vināyaka should be depicted at the end. The *Devatāmūrtiprakaraṇa*<sup>314</sup> also gives the same description as is given in the *Rūpamaṇḍana*.

### UTTAR PRADESH

Gaṇeśa's representation with *saptamātrkāś* in sculptures from Uttar Pradesh have been noticed from circa sixth century A.D. onwards. Two panels of this period which depict Gaṇeśa with *mātrkāś* have been noticed. One of these reliefs is from Naharghati,<sup>315</sup> near Deogarh, district Jhansi. It bears a Gupta inscription also. In this panel Viṇādhara Śiva is depicted in the beginning and Gaṇeśa at the end. All these figures are seated. The second panel of the same period is from Rajghat,<sup>316</sup> near Deogarh. In this representation some of the *mātrkāś* are holding child. The panel is also

308. *Matsya Purāṇa* 261.38.

309. *Agni Purāṇa* 50.23-26.

310. *Vāmana Purāṇa* 30.22.

311. *Mayamata* 36.234.

312. *Aparājitapṛcchā* 223.12-13.

313. *Rūpamaṇḍana* 5.73.

314. *Devatāmūrtiprakaraṇa* 8.76-78.

315. R.C. Agrawala, "Mātrkā Reliefs in Early Indian Art", *East and West*, Vol.21, Nos. 1-2, March-June 1971, pp.85-86.

316. *Ibid.*, p. 86.



preceded by Vīrabhadra Śiva and again two-armed seated Gaṇeśa is depicted in the last.

A *Saptamātrkāś* fragment of circa ninth century A.D. from Garhwa, district Allahabad depicts Gaṇeśa between the *mātrkāś* Cāmuṇḍā and Vārāhī to his right and left sides respectively. All three are seated on lotus cushions and are four-armed. Gaṇeśa has worn a *nāga-yajñopavīta* and his trunk is hanging straight. He holds *danta*, *paraśu*, *padma* and *modaka-pātra* in his hands. The attributes of his hands in this image are according to the description given in the *Agni Purāṇa*.<sup>317</sup> The two-armed Gaṇeśa is shown standing at the end of a rock-cut *saptamātrkā*-panel at the Bhairava Kuṇḍa, Kaliñjar Fort, district Banda. The Vīṇadhara Śiva is dancing in the begining of this panel. The panel can be assigned to circa tenth century A.D.

At the remains of the Śiva temple at Dudhai, district Lalitpur a standing Gaṇeśa is depicted in the last of the seven mothers and Vīṇadhara Śiva is depicted in the begining of all the figures (Fig.147). All are two-armed standing figures. Gaṇeśa keeps his right hand in *abhaya-mudrā* and holds a *modaka-pātra* in the left hand on which his trunk is placed. The image can be of circa eleventh century A.D.

Each of the nine figures is provided with a halo and the *mātrkāś* are with their *vāhanas* in a *saptamātrkāś* slab from Uttar Pradesh which is preserved in the Mathura Museum (No. 15.552) (Fig. 148). All the figures are depicted as dancing. All the mothers except Cāmuṇḍā hold a child in their laps. Vīrabhadra Śiva is the leader of the group and Gaṇeśa is again depicted at the end. All the figures are two-armed. Gaṇeśa holds *danta* in his right hand and a *modaka-pātra* in his left hand on which his trunk is placed. The slab can be ascribed to circa eleventh-twelfth century A.D.

A *saptamātrkā*-panel belonging to Katra, Mathura is housed in the State Museum, Lucknow (No. H.83).<sup>318</sup> The *mātrkāś* are flanked by Vīṇādhara Śiva and two-armed Gaṇeśa on their right and left sides respectively. Both Gaṇeśa and Śiva are shown as dancing. The speciality of the panel is that it does not end with Gaṇeśa as it usually does in other depictions. But here Gaṇeśa is followed by a two-armed male figure who has the head of a goat, and three female figures. The image can be assigned to circa ninth century A.D.

## BIHAR

A bronze panel depicting Gaṇeśa, Brahmāṇī, Kaumārī, Vaiṣṇavī and Kubera from Imadpur, district Muzaffarpur, Bihar is preserved in the British Museum, London (No. 1881-10-10-2) (Fig. 149). This panel is of circa 1043 A.D. All are seated in the *lalitāsana* in this panel. Gaṇeśa is represented as the leader of the panel, contrary to the other panels described from Uttar Pradesh. The four-armed Gaṇeśa holds an indistinct object,

317. *Agni Purāṇa* 50.23-26.

318. N.P. Joshi, *Brahmanical Sculptures in the State Museum Lucknow*, Lucknow, 1989, Part 2, Vol. II, pp. 119-120, fig.42.



*mūlaka*, *paraśu*, and a *modaka-pātra* in his hands. His trunk is placed on the *modaka-pātra*.

### ORISSA

Gaṇeśa is depicted with *saptamātrkāś* on the north wall of the *gudhamaṇḍapa* of the Paraśurameśvara temple at Bhubaneshwar, Orissa. The four-armed Gaṇeśa is seated at the end of the panel. His trunk is applied over the *modaka-pātra* held in his lower left hand. This image can be assigned to circa mid seventh century A.D.

Again at Bhubaneshwar, Gaṇeśa is depicted seated to the left of *mātrkā* Māheśvarī on the interior west wall of the *garbhagṛha* of the Vaitāl Deul (Fig.150). He is four-armed and wears a *karaṇḍa-mukuta* along with all the ornaments. The attributes in his right hands are indistinct and he holds a *kuṭhāra* and a *modaka-pātra* in his upper and lower left hands. His trunk is turned towards right. A pot of offerings flanked with jack fruits on both sides is depicted beneath the seat of Gaṇeśa. This image can be assigned to circa eighth century A.D.

There is a representation of Gaṇeśa with *saptamātrkāś* carved on a rock near village Ghorāl in the Titalgarh sub-division of the Bolangir district of Orissa.<sup>319</sup> Virabhadra Śiva is also carved in this panel which can be assigned to circa seventh century A.D.

### RAJASTHAN

A circa seventh century A.D. panel of *saptamātrkāś* is in the *garbhagṛha* of a small shrine south of Mātāji kā Mandir at Kadia, district Udaipur, Rajasthan. In this panel *saptamātrkāś* are flanked by Gaṇeśa and Bhairava on their right and left sides respectively. Gaṇeśa is four-armed and his trunk is turned towards left which is placed over a *modaka-pātra*. The *Aparājitapṛcchā*<sup>320</sup> and the *Devatāmūrtiprakaraṇa*<sup>321</sup> give the names of Bhairava and Gaṇeśa with *saptamātrkāś*.

A four-armed Gaṇeśa is standing in the beginning of an *Aṣṭamātrkā*-panel at Mandor, district Jodhpur.<sup>322</sup>

A fragment of a *saptamātrkā*-panel from Ābhānerī, district Jaipur, Rajasthan is in the Harshatmātā temple at Ābhānerī (Fig.151). This fragment shows four-armed Gaṇeśa dancing with *mātrkā* Brahmāṇī to her right. Gaṇeśa is the leader of the panel standing in the beginning. The remaining part of the *mātrkā* panel from Ābhānerī is now housed in the Jaipur Museum.<sup>323</sup> All the figures along with Śiva are dancing in this fragment. This

319. Mahesh P. Dash, "Worship of Saptamātrkāś and their representation in Orissan Temples", *The Orissa Historical Research Journal*, Vol.XI, No. 2, 1962, p.116.

320. *Aparājitapṛcchā* 223.12-13.

321. *Devatāmūrtiprakaraṇa* 8.76-78.

322. ASI, *Annual Report*, 1909-10, pp.93-94. pl.XL (a).

323. R.C. Agrawala, "Mātrkā Reliefs in Early Indian Art", *East and West*, Vol. XXI, Nos. 1-2, March-June 1971, p.87, fig.18.



part lacks Gaṇeśa and *mātrkā* Brahmāṇī who should have been in the beginning of the panel. Both fragments are from the same place and of the same style, moreover, both pieces are supplement to each other. There is no doubt to conclude that both these pieces are part of the same *saptamātrkā*-panel. This panel belongs to circa eighth century A.D.

A two-armed dancing Gaṇeśa is depicted in the beginning of a *mātrkā* panel which is on the lintel of the *raṅgamaṇḍapa* of the old temple at Lamba, district Pali. This panel is of circa late eighth century A.D.

Gaṇeśa is depicted standing in the beginning of a *saptamātrkā*-panel from Auwa, district Pali. This panel is under the ceiling of the Kāmeśvara temple. Naṭarāja Śiva is depicted in the centre of the panel. The image may belong to circa ninth century A.D. Contrary to this depiction Gaṇeśa is depicted at the end of a *saptamātrkā* panel in a door frame lying in the compound of the Śiva temple at Badolī, district Udaipur. All the figures are seated in this representation. It can be assigned to circa ninth century A.D.

A unique representation of Gaṇeśa is in the beginning of a *saptamātrkā* panel carved on the sanctum doorway of the southern shrine of the Saccīyāmātā temple at Osian, district Jodhpur. (Fig.152). Here Gaṇeśa is depicted seated with his Śakti on his left lap. The image can be assigned to circa 975 A.D.

### MADHYA PRADESH

Gaṇeśa is represented with *mātrkās* in the upper tier, above the group of five caves at Ramgarh, district Guna, Madhya Pradesh. This panel belongs to circa sixth-seventh century A.D. Two-armed Gaṇeśa is seated in *lalitāsana*. His right hand is kept at the thigh and he holds a *modaka-pātra* in his left hand on which his trunk is applied.

A Śiva frieze showing *mātrkās* and Gaṇeśa is built in the Jagatnātha temple at Sirpur, district Raipur. Here the order of depiction of Gaṇeśa is different. He is shown seated at the second place from the proper left of the panel. The first figure, a *mātrkā* has a child in her lap and Gaṇeśa is seated in the front of a *mātrkā*. He is two-armed and is of a smaller size. He holds probably a *danta* in his right hand and a *modaka-pātra* in the left. His trunk is placed over the *modaka-pātra*. It can be ascribed to circa seventh century A.D.

A door lintel of circa ninth century A.D. from Madhya Pradesh is preseved in the Sagar University, Museum (No. 63.319) (Fig. 153). The upper part of the lintel shows *saptamātrkās* flanked by Viṇādhara Śiva and Gaṇeśa to their right and left sides respectively. All the figures are seated in *lalitāsana* and are provided with a halo.

Gaṇeśa occupies the same place that is at the end of a *Saptamātrkā*-panel on the *garbhagrha* doorway of Āshādevī Temple at Ashapuri, district Raisen. The representation can be assigned to circa tenth century A.D. Similar depiction of Gaṇeśa is in another *saptamātrkā*-panel from Ashapuri which is now housed in the State Museum, Ashapuri.



(Fig. 154). But in this representation he is dancing with *mātrkāś* and Naṭarāja occupies the first place in the panel. All the deities have worn head dresses, ornaments and are provided with a halo. This panel can be assigned to circa tenth century A.D.

Gaṇeśa is depicted dancing at the end of a panel of dancing *saptamātrkāś* from Gurgi, district Rewa which is now preserved in the Allahabad Museum (No. 1091). Gaṇeśa is holding a bowl of *modakas* and his *vāhana* rat is also depicted. He is adorned with jewelled ornaments and his trunk is turned towards right. It is a fine depiction of dancing figures. It can also be ascribed to the same period as the previous one.

Again Gaṇeśa is depicted to the left of *mātrkāś* in the south ceiling panel of (central bay) the Śiva temple at Padhaoli, district Morena. All the figures are shown dancing. Śiva is standing in the centre of the panel. It can be ascribed to circa tenth century A.D. Similar depiction of Gaṇeśa and Śiva is in a panel from Madhya Pradesh which is now preserved in the Vikram Kirti Mandir, Ujjain.

An architectural fragment from Hinglajgarh, district Mandsore which is now preserved in the Central Museum, Indore, depicts Gaṇeśa dancing to the right of Cāmuṇḍā. It can be ascribed to circa tenth century A.D.

A dancing Gaṇeśa with his trunk turned towards left is depicted at the end of a *mātrkā* panel. This panel is carved on the lintel of the interior *maṇḍapa* of the Sās-Bahū (larger) temple at Gwalior fort. Cāmuṇḍā is also dancing to his right. All remaining *mātrkāś* are shown standing. This representation can be assigned to circa 1093 A.D.

Vīṇādhara Śiva and Gaṇeśa flank the *saptamātrkāś* to their right and left sides respectively in a panel from Rewa, which is now housed in the Allahabad Museum (No. 624) (Fig 155) and can be ascribed to circa eleventh century A.D. The attributes in Gaṇeśa's four hands clockwise are : *danta*, *paraśu*, *padma* and a *modaka-pātra* over which his trunk is applied.

*Saptamātrkāś* and Virabhadra are dancing and Gaṇeśa is standing in a *saptamātrkā*-panel from Khajuraho.<sup>324</sup> Virabhadra is in the beginning and Gaṇeśa is at the end. But in another depiction<sup>325</sup> from the same place Gaṇeśa is also dancing with the *mātrkāś* and Virabhadra. He is two-armed and holds *danta* in his right hand and the left hand is in dancing pose. One more depiction from the same place shows four-armed Gaṇeśa dancing with *saptamātrkāś*. This panel is in the left doorjamb of the *garbhagrha* of the Duladeo temple at Khajuraho. These figures are depicted in the separate niches which are carved vertically, and Gaṇeśa is in the lowest niche. He holds a *paraśu* in his lower right hand, the upper right hand is in dancing pose, the upper left hand holds *danta* and a *modaka-pātra* is kept in the lower left hand on which his trunk is placed. These panels may be of circa tenth-eleventh century A.D.

324. Ramashraya Avasthi, *Khajuraho Ki Dev-Pratimayen*, Agra, 1967, Vol. I, p.48, fig.14.

325. *Ibid.*, p. 49.



## GUJARAT

Gaṇeśa with *saptamātṛkās* has been noticed from Gujarat also. A fragment of *mātṛkās* panel lying near the Sadevanta-Savaliṅgā temple at Pasthar, district Jamnagar shows two-armed Gaṇeśa with *danta* and *modaka-pātra* in hands, seated in the centre with two *mātṛkās*. It may be a fragment of *saptamātṛkā*-panel and can be assigned to circa late seventh century A.D.

Gaṇeśa is depicted at the beginning of a *saptamātṛkā*-panel in Amther-mātā-temple at Vadanagar, district Mehsana (Fig. 156). The representation of Gaṇeśa is very unique in this panel. He is seated on his belly which is placed on a low pedestal. It is a handleless and legless figure. His trunk is turned towards right. This representation can be ascribed to circa eight century A.D.

## MAHARASHTRA

A *saptamātṛkā*-panel is carved on the back west wall of the east wing, western chapel of cave 1 at Elephanta, district Kolaba. Gaṇeśa is depicted to the left of *mātṛkās*. This panel is of circa 550 A.D.

A four-armed Gaṇeśa is depicted to the extreme left of the *Saptamātṛkās* on the south wall of the *pradakṣiṇāpatha* of Cave No. 14 (Rāvaṇa-kā-Khāi) at Ellora, district Aurangabad (Fig. 157). In this sculpture Kāla and Kālī are standing to Gaṇeśa's left. All the *mātṛkās* and Gaṇeśa are seated in *lalitāsana* on a high seat and are provided with a halo. Their respective *vāhanas* are also depicted below on the front side of the pedestal. A *modaka-pātra* is placed in the place of Gaṇeśa's *vāhana*. The attributes in his hands are a lotus with stalk in the lower left, *danta* in the second, *paraśu* in the third and a *modaka-pātra* in the fourth hand. This panel belongs to first half of circa seventh century A.D.

Gaṇeśa and Virabhadra are shown flanking the seven mothers in Cave No. 21 (Rāmeśvara) at Ellora. Here again Gaṇeśa is placed at the extreme left. This panel can be assigned to circa sixth century A.D.

Gaṇeśa is also depicted in Cave No. 13 at Aurangabad<sup>326</sup> at the end of the *mātṛkā* panel. It is a Brahmanical Cave and the panel may belong to circa late sixth century A.D. The panel starts from the left wall of the cave on which Virabhadra and six *mātṛkās* are depicted. Then Cāmuṇḍā and Gaṇeśa are depicted on the main wall of the cave. Mothers are standing and Gaṇeśa is seated. Four-armed standing Durgā is depicted to Gaṇeśa's left. Two big size images of Buddha seated in meditation are carved on the right side wall of the cave. These depictions are an example of religious harmony.

The cave No. 22 again at Ellora depicts four-armed Gaṇeśa (Fig. 158) seated to the left of *mātṛkās* in the southern *saptamātṛkās* Cave in the compound. In this representation

326. Katherine Anne Harper, *The Iconography of the Saptamātrikās; Seven Hindu Goddesses of Spritual Transformation*, Lewiston, 1989, pp. 114-115, figs. 54-58.



Bhairava is seated to Gaṇeśa's left. Gaṇeśa's belly is depicted very bulging in this image, it is touching the ground. The trunk originates from his forehead. He has worn a necklace and a *yajñopavīta*. This image can be ascribed to circa late seventh or early eighth century A.D.

Gaṇeśa occupies the same place to the extreme left of *mātrkā*s in a *saptamātrkā*-panel in the interior *gudhamaṇḍapa* of the Kappesvara temple at Khidrapur, district Kolhapur. Gaṇeśa's *vāhana* rat is depicted below him on the front portion of the pedestal. This panel is of circa 1213 A.D.

### ANDHRA PRADESH

Gaṇeśa's depiction with *saptamātrkā*s is also noticed in Andhra Pradesh. There is one such representation of circa eighth century A.D. from Papanasi, district Kurnool, Andhra Pradesh. The fragment is from Alampur temple complex and depicts Gaṇeśa and Cāmuṇḍā seated. The four-armed Gaṇeśa is seated to Cāmuṇḍā's left. It may be a fragment of a *saptamātrkā* panel as generally Gaṇeśa is depicted after Cāmuṇḍā when he comes at the end of the panel.

The door frame of the northern Valabhi shrine of the Madhukeśvara temple at Mukhalingam, district Srikakulam, Andhra Pradesh depicts Gaṇeśa and *saptamātrkā*s in the separate niches. Here the panel starts from *mātrkā* Brahmāṇī carved in the middle of the right door jamb and ends with Gaṇeśa seated in the middle of the left door jamb opposite to *mātrkā* Brahmāṇī. Here again he is depicted at the end. It can be assigned to circa mid eighth century A.D.

A *saptamātrkā*-panel from Alampur, district Mehabubnagar is preserved in the Alampur Museum (Fig. 159). As usual *mātrkā*s are flanked by Viṇādhara Śiva and Gaṇeśa to their right and left sides respectively. All deities are seated on a high seat in *lalitāsana*. Their *vāhanas* are carved beneath their seats. Gaṇeśa's *vāhana* is also carved but most exceptionally here a tortoise is depicted as the *vāhana* of Gaṇeśa. This panel can be assigned to circa ninth century A.D.

Gaṇeśa again occupies the place at the end of the *saptamātrkā*-panel in the *garbhagrha* of the Ramappa temple at Palampet, district Warangal. This panel belongs to circa 1211 A.D.

### KARNATAKA

Gaṇeśa is depicted to the right of Naṭarāja Śiva in the North Chamber of Rāvalphādi Cave at Aiholi, district Bijapur. (Fig. 145). The seven mothers are depicted dancing in this panel. This representation can be assigned to circa late sixth century A.D. In this depiction Gaṇeśa is shown clad in a *dhotī*, wearing all the ornaments along with an ornate *mukūṭa*. He holds a *mūlaka* (?) in the right hand and a *modaka-pātra* in the left on which his trunk is applied.



A *saptamātrkā*-panel from Karnataka also depicts Gaṇeśa seated at the end of the panel. This circa seventh-eighth century A.D. panel is on the west wall of the grotto temple at the Tiger's Cave at Bhadrānāyikā Jalihal, district Bijapur. Here *mātrkā*s are seated on high seats but Gaṇeśa is provided a low seat.

But Gaṇeśa is given a seat of equal height in the *saptamātrkā*-panel from Lokanātha temple at Ron, district Dharwar. Viṇadhara Śiva is depicted at the beginning and Gaṇeśa is depicted at the end of the panel. He holds *danta* and *paraśu* in his right hands; and a *padma* and a *modaka-pātra* in the left hands. He has worn an ornate head dress, necklace and a sacred-thread. This panel can be ascribed to circa mid tenth century A.D.

Gaṇeśa is carved at the end and Virabhadra in the beginning of a *saptamātrkā*-panel at Kalagudi, district Dharwar. The panel can be assigned to circa late tenth century A.D.

Two-armed Gaṇeśa is depicted seated at the end of the *saptamātrkā*-panel from Kolor (Haveri Taluq), district Dharwar. (Fig.160). It is now housed in the Government Museum, Dharwar. All the figures are seated in *ardhaparyāṅkāśana* and their respective mounts are carved on their pedestals. Gaṇeśa's *vāhana* rat is also carved on the pedestal. Gaṇeśa is depicted two-armed, holding *danta* and a *modaka-pātra*. This representation can be ascribed to circa tenth century A.D. Similar depiction of Gaṇeśa in the *saptamātrkā*-panel from Karnataka is preserved in the Prince of Wales Museum, Bombay (No.143). It can also be ascribed to circa tenth century A.D. Another similar depiction of Gaṇeśa is in the Īśvara temple at Sirsangi, district Dharwar. It is of circa 1100 A.D.

A fragment in the Virabhadra temple at Kutkoti, district Dharwar depicts Gaṇeśa seated with Indrāṇī and Cāmuṇḍā (Fig.161) Gaṇeśa is seated at the end. Their respective *vāhanas* are also depicted on the front part of their seats. Gaṇeśa is shown four-armed wearing a high *jaṭā-mukūṭa*. He is uni-tusked, wearing all the ornaments, a *yajñopavīta*, a *nāga-udarabandha* and a *dhotī*. His lower right hand is broken and he holds a *paraśu* in his upper right hand. He holds a *padma* and a *modaka-pātra* in his upper and lower left hands respectively. His trunk is placed on the *modaka-pātra*. Had the attribute of his right hand been a *danta*, then these attributes would have coincided with the description given in the *Agni Purāṇa*.<sup>327</sup>

Gaṇeśa occupies his usual place at the end of the panel depicting *mātrkā*s. His *vāhana* is also depicted. This panel is from Taṇsua, Karnataka and is now preserved in the Kannada Research Institute, Karnataka University, Dharwar. It can be an image of circa eleventh-twelfth century A.D. Similar depiction of Gaṇeśa in the *saptamātrkā*-panel is in the niche in the south wall of the *antrāla* of the Kalameśvara temple at Halsi, district Belgaum. It is also of the same period as the above one.

327. *Agni Purāṇa* 50.23-26.



But contrary to all the above described panels from Karnataka, a *saptamātrkā-paṭṭa* in the Government Museum, Kittur depicts Gaṇeśa at the beginning of the panel and Viṇādhara Śiva at the end. (Fig. 162) The order of the *mātrkā*s is also changed. *Mātrkā* Brahmāṇī is seated at the end in this panel. Gaṇeśa's *vāhana* rat is also depicted. The panel may be of circa eleventh century A.D.

### c) NAVAGRAHAS

Gaṇeśa is also depicted with Navagrahas. The Navagrahas (nine Planets) are Sūrya (the Sun) Candra (the moon), Maṅgala (Mars), Budha (Mercury), Brhaspati (Jupiter), Śukra (Venus), Śani (Saturn), Rāhu (the demon of eclipses) and Ketu (the personification of comets).

### UTTAR PRADESH

A Navagraha panel from Uttar Pradesh is in the Mathura Museum (No. 1291).<sup>328</sup> It depicts Gaṇeśa at the end of the panel. This panel may be of medieval period.

A lintel from Gariagaon, district Jhansi, now housed in the Jhansi Museum (No. 80.69) depicts Navagrahas.<sup>329</sup> The panel starts from Sūrya and ends at Rāhu, who is depicted in full human form instead of a bust only. Here Gaṇeśa is shown seated after Sūrya. The lintel belongs to circa ninth century A.D.

Two Navagraha panel's from Uttar Pradesh are preserved in the Bharat Kala Bhawan, Varanasi. The first panel (No. T.404) (Fig. 163) depicts the *grahas* on a lintel. Gaṇeśa is depicted in the centre of the lintel as *lalāṭa-bimba*; generally it is believed that this place is reserved for the deity to whom the temple is to be dedicated. In this way it may be the door lintel meant for a Gaṇeśa temple. The four-armed Gaṇeśa is seated in *lalitāsana*. He holds an indistinct object in his lower right hand, a *paraśu* or a mace is kept in the upper right hand, *padma* in the upper left hand, a *modaka-pātra* is placed in the lower left hand. His trunk is applied on the *modaka-pātra*. The panel can be assigned to circa ninth century A.D. The second panel (Fig. 164) in the Bharat Kala Bhawan (No. 99) depicts the four-armed Gaṇeśa standing in the beginning of the panel. The attributes of his hands are similar to the attributes found in his independent images. His lower right hand rests on a *paraśu*, a *padma* is kept in the upper right hand, the upper left hand holds a *nāga* and he holds a *modaka-pātra* in his lower left hand. His trunk is hanging straight instead of being applied on the *modaka-pātra*. This representation can be assigned to circa twelfth century A.D.

A door lintel which can be assigned to circa twelfth century A.D. is from Sarnath, district Varanasi and is now housed in the Sarnath Museum (No. 621). It depicts the image of Navagrahas with Gaṇeśa standing in the beginning. Goddess Sarasvatī is

328. Vasudeva S. Agrawala, *Mathura Museum Catalogue*, Varanasi, 1963, Part IV, p.116.

329. S.D. Trivedi, *Sculptures in the Jhansi Museum*, Jhansi, 1983, p.72, fig. 72.



depicted at the end. Gaṇeśa is four-armed and he holds in his hands clockwise: resting on a *paraśu*, holds an indistinct object, *padma* and *modaka-pātra*. In this representation his trunk is placed on the *modaka-pātra*.

### BIHAR

Two interesting Navagraha panels from Bihar are preserved in the Indian Museum, Calcutta. The first panel of Navagrahas from Bihar in the Indian Museum (No. 24208) (Fig. 165) depicts Gaṇeśa, Navagrahas and the Dasāvatāras of Viṣṇu. The four-armed seated Gaṇeśa is depicted at the beginning of the panel. This panel can be assigned to circa tenth century A.D. The second panel in the Indian Museum (No. A 24206) depicts Gaṇeśa, Navagrahas and Dasāvatāras of Viṣṇu. But contrary to the first panel here Gaṇeśa is depicted seated at the end of the panel. This slab is a little mutilated at the left corner. This lintel can be ascribed to circa eleventh century A.D.

The Patna Museum (No. Arch.112) preserves a Navagraha panel from Monghyr, district Monghyr, Bihar.<sup>330</sup> Gaṇeśa is shown at the beginning in this representation. All the figures are standing in the tri-foil niches. Gaṇeśa is four-armed and his trunk is hanging straight with a curve towards left at the end. One of his right hands is broken and the other shows *abhaya-mudrā*. One of his left hands carries a *modaka-pātra* and the other is placed on the thigh. The panel may be of circa early tenth century A.D.

The Patna Museum (No. Arch. 6336)<sup>331</sup> depicts another Navagraha panel from the Saran district of Bihar. Here Gaṇeśa is seated at the extreme right of the panel. All the *grahas* are depicted with their *vāhanas*. It may also be of the same period as the preceding one. Another panel from Bihar which depicts Gaṇeśa with Navagrahas is in the Asutosh Museum (No. T. 1613).<sup>332</sup> Gaṇeśa is at the beginning in this panel. The *vāhanas* of the deities are also carved in this panel. This panel can be assigned to circa eleventh century A.D.

### BENGAL

The Directorate of Archaeology, West Bengal has in its collection the Navagraha panels from the district of West Dinajpur, West Bengal. Its collection (No.S.58)<sup>333</sup> is from Kushmandi which depicts two-armed Gaṇeśa preceding the panel of *grahas*. Here Gaṇeśa is depicted on a *viśva-padma* and his trunk turned towards left is applied on the *modaka-pātra* held in his left hand. This representation may be of circa tenth-eleventh century A.D.

330. Stephen Allen Markel, *The Origin and Early Development of the Nine Planetary Deities (Navagrahas)*, Michigan, 1989, p.264, figure 76 (Unpublished Ph.D. dissertation).

331. P.L. Gupta, Ed., *Patna Museum Catalogue of Antiquities*, Patna, 1965, pp.74-75.

332. Debla Mitra, "A Study of some Graha Images of India and their possible bearing on the Nava-Devas of Cambodia," *Journal of the Asiatic Society*, Vol.VII, Nos. 1 & 2, 1965, pp.13-14.

333. *Ibid.*, pp. 13-14.



The second Navagraha-panel in its collection (No. S.224)<sup>334</sup> is also from the same district. It represents Gaṇeśa standing in *abhaṅga-mudrā* at the beginning of the panel over a *viśva-padma*, below which his mount is also depicted. The two-armed Gaṇeśa holds probably a *modaka-pātra* in his left hand and the right hand is resting on a *paraśu*. It can be ascribed to circa eleventh -twelfth century A.D.

The Asutosh Museum, Calcutta (No. AM119) has a Navagraha-panel from Kankandighi, district 24 Paraganas.<sup>335</sup> All the deities are shown standing and are provided with a halo at the back of their heads. Gaṇeśa is depicted at the beginning of the panel. His *vāhana* rat is also depicted below him. The two-armed Gaṇeśa carries an *akṣamālā* in his right hand and his left hand rests on a *paraśu*. This panel can be assigned to circa eleventh century A.D.

Gaṇeśa and Navagrahas are depicted standing on a common *viśva-padma* in a panel in the Asutosh Museum (No. T. 7271).<sup>336</sup> This panel originally belongs to north Bengal. The two-armed Gaṇeśa is standing *abhaṅga* at the end of the panel. The attributes of his hands are similar to the one described above. His *vāhana* is also depicted below him. This panel can be assigned to circa eleventh-twelfth century A.D.

A panel depicting Navagrahas along with Gaṇeśa from Bangar, district West Dinajpur is with the Directorate of Archaeology of West Bengal (No. S.34).<sup>337</sup> It depicts each deity on a *viśva-padma*. Their respective mounts are also depicted below them. The two-armed Gaṇeśa is depicted at the first place in the panel. This slab may also be of the same period as the above one.

The collection (No. S. 167)<sup>338</sup> of the Directorate of Archaeology, West Bengal has a Navagraha-panel from Mallarpur, district Birbhum. This panel is almost defaced. The two-armed Gaṇeśa precedes the panel. It can also be of circa eleventh-twelfth century A.D.

The Navagraha-panel in the collection of Bangīya Sāhitya Parishad also depicts Gaṇeśa.<sup>339</sup> He is represented standing with *grahas*. His *vāhana* rat is also depicted in these panels.

A Navagraha-panel from Nachole, district Rajshahi, Bangladesh<sup>340</sup> is now housed in the Dacca Museum (No. 76.41) . In this representation also Gaṇeśa is standing at the beginning of the panel. It can also be assigned to circa eleventh century A.D.

334. *A Study of some Graha Images of India*, p. 14.

335. *Ibid.*, p. 20, pl.IX, fig.9.

336. *Ibid.*, pp. 21-22, pl.XI, fig.11.

337. *Ibid.*, pp. 20-21, pl.X, fig.10.

338. *Ibid.*, p. 22, pl.XII, fig.12.

339. *Ibid.*, p. 21.

340. Stephen Allen Markel, *The Origin and Early Development of the Nine Planetary Deities (Navagraha)*, Michigan, 1989, p.265, fig. 78.



## RAJASTHAN

A lintel fragment in the Harshanātha temple at Harshagiri (Sikar), district Sikar, shows dancing Gaṇeśa and the two of the nine planets. Gaṇeśa is shown four-armed. He has worn a *karanda-mukuta*, *yajñopavīta*, *dhotī*, *uttarīya* and all the ornaments. All the three figures are provided with a halo. The fragment may be of circa tenth century A.D.

## d) PAÑCĀYATANA

Gaṇeśa is one among the deities of the *pañcāyatana* group. The other deities of this group are Śiva, Pārvatī, Viṣṇu and Sūrya. The sculptural representations of the *pañcāyatana* group have been also noticed.

A *Caturmukha liṅga* from Varanasi, Uttar Pradesh is in the Ramnagar Fort, Varanasi. (Fig. 166). On one side of this *liṅga*, a four-armed standing Gaṇeśa is carved. The other sides of the *liṅga* depict Sūrya, Viṣṇu and Pārvatī. Its upper portion depicts Śiva in the *liṅga* form. In this representation Gaṇeśa's right tusk is depicted and the proboscis is hanging straight with a slight curve towards left. He has worn pearled chains on his forehead. He is also adorned with armlets, anklets, *yajñopavīta* and a *dhotī*. This representation can be assigned to circa seventh century A.D.

Similar depiction is also found on a *sahasra liṅga* from Chandpur, district Jhansi.<sup>341</sup> On the upper portion of this *liṅga* there are carved one thousand and one *liṅgas*. Its lower portion depicts the images of Brahmā, Gaṇeśa, Sūrya and Pārvatī carved on each face of the middle octagonal portion of the *sahasra liṅga*. Gaṇeśa is depicted dancing. On stylistic grounds it is assignable to circa tenth century A.D.

A depiction of Gaṇeśa is on a composite Śiva *liṅga* from Jageshwar, Almora.<sup>342</sup> The first face of this *liṅga* depicts Sūrya, the second face shows Gaṇeśa, the third face depicts the figure of Kārttikeya and the fourth face represents Pārvatī. Here again Gaṇeśa is shown dancing. He is four-armed and carries a *padma* in the front right hand, an *akṣāmālā* in the back right hand, a *paraśu* in the back left hand and the fourth hand is in dancing pose. Musicians playing on drums and cymbals are also carved. This depiction is unique of its kind and can be assigned to circa tenth century A.D. All the figures depicted belong to Śiva's family except Sūrya.

There are three *liṅgas* from Bihar which show the images of Gaṇeśa depicted on them. The *pañcāyatana liṅga* from Bihar preserved in the Indian Museum, Calcutta (No. A25168/3828) depicts the images of Viṣṇu, Pārvatī, Sūrya and Gaṇeśa. In this representation also the four-armed Gaṇeśa is shown dancing. (Fig. 167) He has worn the ornaments and an *ūrṇa* is visible on his forehead. His left tusk is depicted and his trunk

341. Sheo Bahadur Singh, "Syncretic Icons in Uttar Pradesh", *East and West*, Vol.23, Nos.3-4, Sept.-Dec. 1973, p.340, fig.1.

342. *Ibid.*, pp.340-341, fig.2.



is turned towards left touching the left shoulder. His lower right hand is in *gaja-hasta* pose and he holds a *paraśu* in his upper right hand. The upper left hand holds a *mūlaka* and a *modaka-pātra* is placed in the lower left hand which is kept near the right knee. He is also provided with a halo at the back of his head. The representation may be of circa ninth-tenth century A.D.

Another *pañcāyatana liṅga* is from Bodhgaya, district Gaya. In this representation the four-armed Gaṇeśa is shown seated. Other deities of the group are depicted Viṣṇu, Sūrya and Pārvatī. It can also be put in the same period as the above one described.

Another *pañcāyatana liṅga* from Bihar is fixed in a shrine named 'Śitalā-Devī-kā-Mandir' at Adalat Ghat in Patna.<sup>343</sup> It can be assigned to circa tenth-eleventh century A.D. In this depiction a four-armed Gaṇeśa is shown dancing on the toes of his left foot. He has worn a *jaṭā-mukuṭa*, armlets, girdle, anklets and a *dhotī*. A snake is encircling his thighs whose hood can be noticed near the left thigh. His lower right hand is in dancing pose, a *mūlaka* is in his upper right hand, upper left hand is hanging in the dancing pose and holds a *modaka-pātra* in his lower left hand over which his trunk is applied. His right tusk is depicted. It is almost similar to the depiction in the Indian Museum, Calcutta. Sūrya, Viṣṇu and Pārvatī are the other deities depicted on this *liṅga*.

The deities of *pañcāyatana* group are also carved around a *stambha* (shaft) at Mundeśvari hill, district Shahabad, Bihar.<sup>344</sup> The four-armed Gaṇeśa is shown standing. He has worn a *nāga-yajñopavīta*. His trunk is placed on the *modaka-pātra*. Viṣṇu, Sūrya and Pārvatī are also depicted. The representation can be of circa ninth century A.D.

The four-armed standing Gaṇeśa is also depicted on a shaft with other deities of *pañcāyatana* group. One such shaft is at Osian,<sup>345</sup> Rajasthan. This shaft is near the temple, 8 at Osian which is dedicated to Śiva.

#### e) DEVAPATṬA

A Devapaṭṭa or a Śilāpaṭṭa (slab stele) is a stone slab on which different deities are carved. The *Aparājitapṛcchā*<sup>346</sup> a work on architecture and iconography gives description about the making of a 'Catuha-Kuṇḍa Varanasi' and also gives the details of the figures which should be carved on this Catuha-Kuṇḍa. The author in these lines have described that slab should have fourteen Iśa-liṅgas, eleven Rudras, twelve Ādityas, twelve Gaṇādhīpas, five lilās, nine Durgās, five Lokapālas, three Agnis, Dikpālas, eight

343. Bhagwant Sahai, "A Pañcāyatana Śiva Liṅga at Patna", *The Journal of the Bihar Research Society*, Vol. LV, Parts I-IV, January-December 1969, p.122, pl.v.

344. Fredrick Asher, "Pañcāyatana Śiva Liṅgas: Sources and Meaning", In Joanna G. Williams, Ed., *Kalādarśana*, New Delhi, 1981, p.3, fig.8.

345. *Ibid.*, p.4, fig. 11.

346. *Aparājitapṛcchā* 74.20-31.



*Mātṛkās*, four oceans, the best river Gaṅgā and Vārāṇasī herself seated in *padmāsana*. The author also describes that bathing, worshipping or merely looking at the slab is as meritorious as residing in the holy city of Varanasi and taking a dip in the sacred Gaṅgā. The sculptural representations of this 'Catuha-Kuṇḍa Varanasi' are also noticed. These representations are unique of their kind and are known as Varanasi, Śilāpaṭṭa or Devapaṭṭa. These slabs coincide with the description given in the *Aparājitapṛcchā* to some extent. These slabs are divided into rows vertically and horizontally depicting various deities, creatures and devotees etc.

One such slab from Uttar Pradesh is in the Kalinjar Fort, district Banda.<sup>347</sup> Here two-armed Gaṇeśa seated in *lalitāsana* is depicted in the second row of the slab with *mātṛkās*. Gaṇeśa is second from the proper right. Again five seated Gaṇeśas are depicted in the right half of the third row. They are also two-armed seated in the same way and hold a *paraśu* in the right hand and a *modaka-pātra* in the left hand. Viṣṇu is shown standing in the middle of the stele who is flanked by two figures on each side. The slab is divided horizontally into five rows. The first row depicts fourteen Śiva-liṅgas, the second row is occupied by *Mātṛkās*, Gaṇeśa and Virabhadra. The third row shows Pañca Gaṇeśas and other gods. Probably twenty four forms of Viṣṇu are depicted in the fourth and fifth rows. A seated squatting figure is depicted at the end of the fourth row. The slab is divided in the centre, vertically. Its middle portion depicts various figures. The representation can be assigned to circa tenth-eleventh century A.D.

Another Devapaṭṭa is from Varanasi and is now preserved in the State Museum, Lucknow (NO.H.198) (Fig. 168). Although this slab is broken from its right side yet it depicts five Gaṇeśas on the left part of the fourth row. These two-armed Gaṇeśas are also seated with their trunk turned towards left and placed on the *modaka-pātra*. This slab is also horizontally divided into four rows. The slab also depicts four-armed Viṣṇu in the centre holding *padma*, *cakra* and *gadā*. The upper row contains seven *liṅgas* and probably Viṣṇu and Ādityas are depicted in the second and third rows. This slab may belong to circa eleventh-twelfth century A.D.

The Rani Laxmi Bai Palace Collection, Jhansi (No. 80) (Fig. 169) also preserves a Devapaṭṭa which is from Chandpur, district Lalitpur. Like other slabs it is also divided into five rows. In this representation also five seated Gaṇeśas are depicted at the right side of the fourth row. Their right hand shows *abhaya-mudrā* and a *modaka-pātra* is placed in the left hand over which their trunk's are applied. The other figures in the slab are Lakulīśa Śiva seated at the top centre in a niche whose top is adorned with a *śikhara* like projection. The Vārāṇasī *devī* is standing in the middle in a niche and a devotee couple is seated in the lower middle portion. Here the depiction of the Varanasi *devī* in

347. S.D. Trivedi, "Some Rare Sculptures from Kalinjar", In Lokesh Chandra and Jyotindra Jain, Ed., *Dimensions of Indian Art : Pupul Jayakar Seventy*, Vol. I : Text, Vol. 2 : Plates, Delhi, 1986, pp.543-546, fig. 1.



the centre is exactly according to the description given in the *Aparājitapṛchhā*. Viṣṇu, Ādityas, Navagrahas and *Mātṛkās* are also depicted on the slab. This slab can be assigned to circa twelfth century A.D.

One more Devapaṭṭa from Chandpur (Fig. 170) is also housed in the Rani Laxmi Bai Palace Collection, Jhansi (No. 79). It is also divided into four horizontal rows. The central portion of the Devapaṭṭa depicts Lakuliśa Śiva seated at the top and Vārāṇasī *devī* standing at the bottom. The upper row depicts fourteen liṅgas; twelve Viṣṇus are carved in the second row and the right portion of the third row depicts five standing Gaṇeśas. Gaṇeśas are two-armed with their trunk turned towards left. The left portion of the third row depicts seven Ādityas. The fourth row is unfinished, only two *mātṛkās* are carved in it. A *mātṛkā* is shown at the right corner of the fourth row and Cāmuṇḍā is seated at the left corner of the same row. This *paṭṭa* is assignable to circa twelfth century A.D.

Two more such Devapaṭṭas are noticed from Madhya Pradesh. One is preserved in the State Museum, Gwalior. This slab (Fig. 171) is also divided from the centre but here a river is the divider. The fishes are swimming in it. Horizontally it is divided into five rows. In this, five standing Gaṇeśas are depicted at the right portion of the fourth row. The other figures depicted on the slab are *liṅgas*, Sūryas, *yonipīṭhas*, Viṣṇus, some male figures, worshipper and a donor couple. It can also be ascribed to circa twelfth century A.D.

The second Devapaṭṭa from Madhya Pradesh is from Tewar, district Jabalpur. This slab has seven horizontal divisions and the central figure of the slab is Śiva killing Andhaka (Andhakāntaka Śiva). Here the upper most portion shows a river flowing from left to right and the water creatures are swimming in it. Six Śiva *liṅgas* are also depicted on each side of the river. Twenty five *yonipīṭhas* are also carved on the first and the second band of the slab. Nandi is also depicted at the end of the second row. Third row shows Śiva-Pārvatī seated on Nandī and flanked by six standing figures on either side. In this slab five (?) seated Gaṇeśas are carved on the left portion of the fifth and sixth row. The slab may be of the same period as the one described above.

f) SŪRYA, BRAHMĀ, VIṢṆU, KUBERA, GAJA-LAKṢMĪ, MANASĀ, VARĀHA, MAHIṢĀSURAMARDINĪ, NARASIMHA ETC.

Gaṇeśa's depiction with some other divinities are also noticed from different parts of India.



Gaṇeśa is depicted with Manasā (snake-goddess) in a stele from Sivadvāra, district Mirzapur, Uttar Pradesh.<sup>348</sup> Two-armed seated Manasā bears a canopy of seven hooded snake. To the right of the canopy of Manasā there is a Śiva liṅga with Brahma-sūtra on it and to its left there is a miniature figure of seated Gaṇeśa. This stele can be assigned to circa eighth century A.D.

A circa seventh century A.D. stele from Bihar, now housed in the H.P. Poddar collection at Calcutta, depicts Gaṇeśa standing with Sūrya, Brahmā, Viṣṇu and Śiva. The two-armed Gaṇeśa is standing on a lotus seat at the end of the stele. His trunk is curled near left ear. All other deities are not provided with the lotus seat.

A very interesting depiction of Gaṇeśa is in a sculpture of Hari-Hara-Pitāmaha from Jageshwar, district Almora, Uttar Pradesh.<sup>349</sup> The stele shows Brahmā, Śiva and Viṣṇu standing in *samabhaṅga* posture side by side. Brahmā is on the proper right, Viṣṇu is at the proper left and Śiva is depicted in the middle. Near the left foot of Śiva a two-armed seated Gaṇeśa is also carved. Nandī is standing near Śiva's right leg. Gaṇeśa's right tusk is depicted and he is seated in *lalitāsana*. He shows *abhaya-mudrā* with his right hand and a *modaka-pātra* is kept in his left hand over which his trunk is placed. The image can be assigned to circa eighth century A.D.

A door lintel from Pushkar, district Ajmer, Rajasthan which is now housed in the Rajputana Museum, Ajmer (No. 549) depicts Gaṇeśa with Brahmā, Śiva, Kubera and Viṣṇu (Fig. 172) Here four-armed Gaṇeśa is second from right and Kubera is fourth from the right. Both are depicted dancing and the remaining three are shown standing. This representation can be assigned to circa tenth century A.D.

The Amber Museum (No. A164/139) preserves a stele from Abhaneri, district Jaipur Rajasthan, in which four-armed Gaṇeśa is depicted seated to the right of Gaja-Lakṣmī. (Fig. 173). Kubera is seated to her left. All the three figures are seated on separate cushions. The attributes in Gaṇeśa's four hands are a *mūlaka* in the lower right, a *danta* in the upper right, *paraśu* in the upper left and a *modaka-pātra* in the lower left. His right tusk is depicted. His proboscis sharply turns towards left and is placed on the *modaka-pātra*. He has worn a *jaṭā-mukūṭa*, necklace, bracelets, anklets and a *nāga-yajñopavīta*. The image can be assigned to circa eighth century A.D.

The National Museum, New Delhi contains two stone reliefs depicting Gaja-Lakṣmī flanked by Gaṇeśa and Kubera. The one of these reliefs (Acc.No. 68.113)<sup>350</sup> probably

348. N.P. Joshi, *Brahmanical Sculptures in the State Museum, Lucknow*, Lucknow, 1989, Part 2, Volume II, pp. 131-132.

349. Sheo Bahadur Singh, "Syncretic Icons in Uttar Pradesh", *East and West*, vol. 23, Nos. 3-4, Sept.-Dec. 1973, pp.344-345, fig.5.

350. R.C. Agrawala, "More Sculptures from the National Museum, New Delhi," *East and West*, Vol.2, No.3, September 1970, pp.353-354, fig.7.



belongs to western Uttar-Pradesh or Rajasthan. In this representation Gaṇeśa is two-armed and his trunk is placed over the *modaka-pātra* kept in his left hand. This image can be ascribed to circa seventh-eighth century A.D.

Similar depiction of Gaṇeśa, Gaja-Lakṣmī and Kubera is in the Archaeological Museum, Mathura (No. 119).<sup>351</sup> In this depiction all the three deities are provided each with a halo. All other details are almost similar to the one described above. The stele may belong to the medieval period.

A worn out stele in the *garbhagrha* of a temple which is on the north-east corner of the step-well at Pipad, district Jodhpur, Rajasthan, depicts Gaṇeśa seated with Lakṣmī and Kubera. He is seated in the beginning of the stele. It can be ascribed to circa late tenth century A.D.

Two sculptures showing Gaṇeśa and Kubera seated together are preserved in the State Museum, Lucknow (Nos. 42.22 & H.64).<sup>352</sup> In both the sculptures Gaṇeśa is seated to the left of two-armed Kubera. Gaṇeśa is also two-armed and is seated in *lalitāsana* with his trunk turned towards left. In the first image (No. 42.22) a rat is drawn on the pedestal below the left foot of Gaṇeśa. These images may be of circa eleventh-twelfth century A.D.

A badly worn out lintel from Sirpur, district Raipur, Madhya Pradesh is now housed in the Site Museum, Sirpur. It depicts Gaṇeśa and Brahmā seated together. It can be ascribed to circa seventh-eighth century A.D.

A Śiva frieze built into the Jagatnātha Temple at Sirpur depicts Gaṇeśa in a special way. In this stele from the proper right are seated Vaiṣṇavī, Māheśvarī, Pārvatī and Umā-Maheśa. Here Umā is depicted seated on the lap of Maheśa and the two-armed Gaṇeśa is seated near the lap of Pārvatī. He holds probably a *padma* in his right hand and a *modaka-pātra* in his left hand over which his trunk is applied. The stele can be ascribed to circa seventh-eighth century A.D.

There is a very interesting depiction of Gaṇeśa in the bracket of the *raṅgamaṇḍapa* pillar of Śiva temple at Mula-Madhavapur, district Junagarh, Gujarat. (Fig. 174). Here Gaṇeśa is shown discussing with a male being who may be a *gaṇa*. Gaṇeśa has worn a few ornaments and his left hand is in *vitarka-mudrā*. His trunk is curled towards left. It is an image of circa 1030 A.D.

The *raṅgamaṇḍapa* pillar of the Chennekeśvara temple at Macherla, district Guntur, Andhra Pradesh depicts Gaṇeśa fighting probably with a demon. (Fig. 175). Gaṇeśa is four-armed and has worn an ornate *karaṇḍa-mukuṭa* along with a few ornaments. It is a very fine depiction of a fighting scene. Both Gaṇeśa and his opponent have placed their

351. More Sculptures from the National Museum, New Delhi, p.353, fig. 6.

352. N.P. Joshi, *Brahmanical Sculptures in the State Museum, Lucknow*, Lucknow, 1989, Part 2, Volume II, p.142.



one foot on a common cushion lying in the middle. The attributes in Gaṇeśa's hands are an *aṅkuśa* in the lower right which is applied at the chest of the enemy. He holds a *paraśu* in his upper right hand, the upper left hand is not visible and his lower left hand is in somewhat like *capetadāna-mudrā* near the right shoulder of his enemy. The sculpture very skillfully has depicted the scene. Gaṇeśa has raised his trunk in front of him and his right tusk is visible which has been originated from his open mouth; this shows aggressiveness of Gaṇeśa. This depiction may be ascribed to circa twelfth-thirteenth century A.D.

The figures carved on a rock at Badami, district Bijapur, Karnataka represent Gaṇeśa with Varāha, Brahmā, Śiva, Viṣṇu, Maṇiśāsura-mardini, and Narasiṃha. The panel begins from Narasiṃha and Gaṇeśa is depicted next to him. Gaṇeśa and Narasiṃha are depicted seated and Śiva, Brahmā and Viṣṇu are shown standing. The four-armed Gaṇeśa holds *danta* in his lower right hand, *padma* in the upper right, *paraśu* in the upper left and a *modaka-pātra* in the lower left over which his trunk is placed. This carving may be of circa late seventh century A.D.

Gaṇeśa with Narasiṃha and Gaṇas is depicted on the doorway lintel of the Āpatsahayeśvara temple at Tiruppalanam, district Thanjavur, Tamilnadu. Gaṇeśa is shown dancing. The lintel can be assigned to circa 873 A.D.





## Gaṇeśa in Buddhist Art

Due to his popularity, Gaṇeśa crossed the boundaries of Hinduism and made intrusion into Buddhism also. The Buddhists, particularly the followers of Mahāyāna and Vajrayāna, included many Brahmanical deities like, Brahmā, Viṣṇu, Śiva, Indra and Pārvatī, etc. into their religious system. But these deities were portrayed in subordinate positions or sometimes being trampled upon by the Buddhist gods and goddesses. Gaṇeśa also on account of his popularity was included by the Buddhists into their pantheon, and was presented as a subordinate deity or being trampled upon by the Buddhist deities like Aparājītā and Parṇeśavarī.

Iconography of Gaṇeśa is described in the Buddhist works such as *Sādhnamālā*, *Niṣpannayogāvalī* and *Dharmakośasaṅgraha*. The *Sādhnamālā*<sup>1</sup> is the most important work on Buddhist iconography. It consists of 312 sādhanās and gives description of numerous Buddhist deities. This work also reveals much historical and cultural information on the tantric philosophy, and the Vajrayāna path of Buddhism which was in prominence during the seventh to thirteenth century A.D. The *Sādhnamālā* was composed in 1165 A.D. as the earliest manuscript of the work bears a date in the Newari era which is equivalent to 1165 A.D.<sup>2</sup>

Gaṇeśa is referred in many sādhanās of the above work. The sādhanā No. 307 of *Sādhnamālā*<sup>3</sup> is dedicated to Gaṇeśa in which his iconography is described. According to it Gaṇeśa should be of red colour, wearing a *jaṭā-mukuta*, well-ornamented, twelve-armed, pot-bellied and of one face. He should stand *ardhaparyāṅka* in a dancing pose. He should be three-eyed and uni-tusked. He should carry in his right hands *kuṭhāra*, *bāṇa*, *aṅkuśa*, *vajra*, *khaḍga*, and *śūla* and in his left hands the *musala*, *cāpa*, *khaṭvāṅga*, the *kapāla* full of blood, the *kapāla* of dried meat and the *phaṭka*. He stands on a rat on a red lotus.

Gaṇeśa is referred in sādhanā no. 204<sup>4</sup> which gives the description of the goddess Aparājītā. According to it she is yellow in colour, one-faced, two-armed, wearing various

1. *Sādhnamālā*, 2 volumes, Ed. by Benoytosh Bhattacharyya, Baroda, 1925-1928.
2. Benoytosh Bhattacharyya, *The Indian Buddhist Iconography*, Calcutta, 1958, p.385.
3. *Sādhnamālā*, Vol. 2, pp. 592-593.
4. *Ibid.*, p. 403.



gems and tramples upon Gaṇeśa. Her right hand is raised as she is going to slap (*capetadāna-mudrā*), and the left carries the *pāśa* around the raised index finger against her chest (*tarjanī-mudrā*). Her face is awful, terrible and ferocious. She is the destroyer of all wicked beings and her parasol is being raised over her head by the host of wicked and ferocious gods, Brahmā and others. The epithet *Gaṇapatisamākrāntā* (who tramples upon Gaṇapati) in this *sādhana* is worth noting. Here supremacy of the Buddhist deity is shown over the Brahmanical deity.

The word '*vighna*' often refers to Gaṇeśa in the *Sādhanamālā*. This can be noticed from *sādhana* no. 148<sup>5</sup> which gives the iconography of goddess Parṇeśavarī. According to it she is three-faced, three-eyed, six-armed and carries *vajra*, *paraśu*, *śara* in right hands; *tarjanīpāśa*, cluster of leaves and *dhanuṣa* in left hands. She is stout in appearance and arrogant in her youthful bloom. She is dwarfish and pot-bellied with a smiling face, decked with all ornaments and garland of leaves. Her *jaṭā-mukuta* is decorated with flowers and with the image of Akṣobhya. She has a protruding tongue. She stands in *pratyālīḍha* attitude on the moon over the white lotus, trampling under her feet the *vighnas*. She threatens the host of *vighnas* with the clenched fist of her left hand exhibiting the *tarjanī* against the chest, and shakes her right fist at the *vighnas*. She has effluence of the Sun as her aureole. The above mentioned *sādhana* also mentions that Parṇeśavarī may have an alternate form with four arms and the image of Akṣobhya on crown; in that case she will carry the *vajra* and the *paraśu* in the right hands while *tarjanī* with the *pāśa* and cluster of leaves in the left. In this *sādhana* Gaṇeśa is also referred to as '*vighna*' who is trampled upon by the goddess Parṇeśavarī.

*Sādhana* no. 146<sup>6</sup> also describes the iconography of Parṇeśavarī. The attributes and features are almost similar to the above discussed *sādhana*. The worthnoting feature is that she tramples under her feet various diseases and pestilences; and bears the image of Amoghasiddhi on the crown.

*Sādhana* No. 281<sup>7</sup> describes the Buddhist god Vighnāntaka. In this *sādhana* he is not mentioned trampling upon Gaṇeśa but the name '*vighna*' also refers to Gaṇeśa, and Vighnāntaka means remover of *vighnas*, thereby giving significance to his name. Images of Vighnāntaka trampling upon Gaṇeśa are found from Nepal, A Nepalese legend about the origin of Vighnāntaka also verifies this representation.<sup>8</sup>

*Niṣpannayogāvalī* is another work which gives information about Buddhist iconography. Its author is Mahāpaṇḍita Abhayakaragupta of the Vikramaśilā monastery

5. *Sādhanamālā*, Vol. I, pp.306-307.

6. *Ibid.*, p. 308.

7. *Sādhanamālā*, Vol. 2, pp.558-559.

8. Benoytosh Bhattacharyya, *The Indian Buddhist Iconography*, Calcutta, 1958, pp.180-181.



who was a contemporary of the Pāla king Ramapāla of Bengal (A.D. 1084-1130),<sup>9</sup> *Niṣpannayogāvalī* is a work on maṇḍalas. It contains twenty-six chapters on twenty-six maṇḍalas. Innumerable deities of tantric cult are described in these maṇḍalas. This text presents unique, original, useful and most valuable information about the study of the images of the deities belonging to the Buddhist pantheon.<sup>10</sup> The *Niṣpannayogāvalī* also gives ample information to enable us to judge the exact relation that existed between Buddhist and the Hindu religions and the deities affiliated to them.<sup>11</sup> It is noteworthy that in several of the maṇḍalas a large number of Hindu deities find place, although in a subordinate or sometimes in a humiliating position.<sup>12</sup> Gaṇeśa is also included in these maṇḍalas and is described several times in the *Niṣpannayogāvalī*.

In Vajrāmṛta<sup>13</sup> which is the seventh maṇḍala, Gaṇanāyaka occupies the north gate. He is of green colour, seated on the sun and has three faces. Since Gaṇanāyaka is one of the names of Gaṇeśa, so here the name Gaṇanāyaka may be taken for Gaṇeśa.

In Dharmadhātu Vāgīśvara<sup>14</sup>, maṇḍala, which is twenty-first maṇḍala, iconography of Vighnāntaka is described. He has four faces of blue, yellow, red and green colours. He is eight-armed and has *vajra*, *ghaṇṭā*, *kṛpāṇa*, and a *bāṇa* in right hands and *aṅkuśa*, *tarjanīpāśa*, *cāpa*, and a *ghaṇṭā* (bell) in the left hands. He tramples upon Vināyaka in *pratyālīḍha* pose. Here Gaṇeśa or Vināyaka is described as being trampled upon by Vighnāntaka. It shows the humiliation of a Hindu god in order to show the superiority of a Buddhist god. In the same maṇḍala,<sup>15</sup> iconography of Gaṇapati is described. He is elephant-faced, four-armed and rides on a *mūṣaka*. He wears a *nāga-yajñopavīta*. In his right hands he has *triśūla* and *laḍḍuka*, and *paraśu* and the *mūlaka* in the left.

Gaṇeśa is described as Vajra-Vināyaka in Durgatipariśodhana maṇḍala<sup>16</sup> (No.22). Here he is described as elephant-faced, wearing a *nāga-yajñopavīta*, riding a rat and has four hands. He has *vajra* and *paraśu* in right hands and a *triśūla* and a *daṇḍa* in the left.

In the Bhūtaḍamara maṇḍala (No. 23)<sup>17</sup>, Gaṇeśa is called Candra-Ganapati. His iconography is described as elephant-faced, three-eyed, with half-moon on his head. In his four arms he carries a *mūlaka* and a *paraśu* in right hands and a *triśūla* and *kapāla* in the left.

9. *Niṣpannayogāvalī* of Abhayakaragupta, Ed. by Benoyatosh Bhattacharyya, Baroda, 1972, p.10.

10. *Ibid.*, p. 12.

11. *Ibid.*, p. 20.

12. *Ibid.*, p. 20.

13. *Ibid.*, p. 19.

14. *Ibid.*, p. 59.

15. *Ibid.*, p. 62.

16. *Ibid.*, p. 70.

17. *Ibid.*, p. 72.



Gaṇeśa is shown with Kaumārī on a peacock in the Kālacakra maṇḍala (No.26).<sup>18</sup> Again in the same maṇḍala,<sup>19</sup> Gaṇeśa is described as seated on a rat in *padmāsana* with Kaumārī. In his four hands, he holds *paraśu* and *vajra* in the right, *pāśa* and *ratna* (gems) in the left. The month of *Bhādrapada* is assigned to him.

Many later developments of Buddhist iconography were incorporated in the work *Dharmakośasaṃgraha*<sup>20</sup> of Vajrācārya Amṛtānanda, the first Residency Paṇḍit in Nepal, at the request of Brain Hodgson in Newari era 946(A.D. 1826), as recorded in folio 70B of the manuscript. A copy of the original manuscript is preserved in the library of the Asiatic Society, Calcutta (Ms. No. G. 8055). Although it is a later work, yet it contains valuable information about Buddhist iconography. Folio No. 29A gives iconography of Gaṇeśa<sup>21</sup> as of one face, one tusk, three eyes and four hands. He holds an *akṣamālā* and a *mūlaka* in his right hands and *kuṭhāra* and the *modakas* in the left. Gaṇapatihr̥daya, who is probably Gaṇeśa's Śakti or his counterpart, is described in *Dharmakośasaṃgraha*, Folio No. 43.<sup>22</sup> According to it she is one-faced, showing *varada* and *abhaya mudrā* by her two hands, and is in dancing pose.

Depictions of Gaṇeśa in Buddhist art are mostly found from Eastern India. These sculptures are of different period ranging from circa 7th century A.D. to circa 13th century A.D. However, images of later period are found in other countries such as Nepal and Tibet. In Indian Buddhist art, Gaṇeśa is mostly represented as being trampled upon by Buddhist deities Aparājītā and Parṇeśavārī.

An image of Gaṇeśa on a small fragment of the later Gupta period is from Sarnath in which he is shown on his rat among other deities at the *parinirvāṇa* of the Buddha.<sup>23</sup> Since he is represented alongwith Kārttikeya, Navagrahas and other Brahmanical deities, he can not be considered as a Buddhist deity in this instance, but his representation in this Buddhist sculpture is of special interest because it furnishes a transition stage between his Hindu and Buddhist representations.<sup>24</sup>

Aparājītā is one of those Buddhist deities who is shown as trampling upon Gaṇeśa. Many such sculptures are noticed, most of which are from Eastern India. The earliest image of Aparājītā, noticed so far, is of circa seventh century A.D. from Varanasi which is at present preserved in the Patna Museum (No. 6336). (Fig. 176) This four-armed figure of the goddess stands in *ālīḍha* posture and with her left foot she presses the prostrate

18. *Niṣpannayogāvalī*, p. 87.

19. *Ibid.*, p. 89.

20. D.C. Bhattacharyya, *Tantric Buddhist Iconographic Sources*, New Delhi, 1974, p.9.

21. *Ibid.*, p. 52.

22. Benoytosh Bhattacharyya, *The Indian Buddhist Iconography*, Calcutta, 1958, p.349.

23. Alice Getty, *Gaṇeśa : A Monograph of the Elephant-faced God*, New Delhi, 1971, p.37.

24. *Ibid.*, p. 37.



figure of Gaṇeśa. In her hands she holds a sword in lower right, *cakra* in upper right and a shield in the lower left. The fourth hand, which is upper left, is at her chest in *tarjanī-hasta-mudrā*. According to *sādhana* No. 204,<sup>25</sup> Aparājītā should be two-armed only, while this image has four arms. The god holding a parasol is also absent in this sculpture. The two-armed Gaṇeśa has *svadanta* and *modaka-pātra* in his right and left hands respectively. With his right leg Gaṇeśa has encircled her right knee, his proboscis is turned towards the left.

Patna Museum has another representation of Aparājītā (No. 10650) (Fig.177), which is from Pachar in the Gaya district of Bihar. The image can be assigned to late seventh or early eighth century A.D. In this sculpture, the goddess is standing in *ālīḍha* posture and is trampling upon the right leg of the seated figure of Gaṇeśa by her left foot. She is also pressing Gaṇeśa with her left knee. Her right hand is raised aloft in the attitude of slapping (*capeṭadāna-mudrā*) and her left hand is near her breast in *tarjanī-mudrā*. A god standing to her right is holding a parasol above her head. The Buddhist creed is inscribed on the stele. The sculpture closely corresponds to the description of Aparājītā given in *sādhana* No. 204<sup>26</sup> Contrary to the position of Gaṇeśa in other sculptures of Aparājītā from Nalanda where Gaṇeśa is shown lying, in this sculpture he is shown seated. Gaṇeśa is wearing a *karaṇḍa-mukuta* and is adorned with armlets and bracelets. Both tusks are of equal size. His trunk is turned towards right making a 'U' shaped curve. His right hand is on his right thigh and the left is at the knee of his left leg. His position shows that he is frightened.

A stone image of seated Aparājītā was found during the excavations at Ratnagiri, a Buddhist site in Cuttak district of Orissa.<sup>27</sup> The goddess is seated on a *āsana* with her right leg bent on the *āsana* and with the left leg she is pressing the forehead of an elephant-faced figure. The elephant-faced figure is shown lying under the *āsana*. Although the Brahmanical god holding the parasol to the right side of the goddess is absent, yet the *capeṭadāna-mudrā* of her right hand, *tarjanī-mudrā* with *pāśa* in left hand, and the trampling of an elephant-headed figure, which are according to the iconography of Aparājītā given in the *Sādhana-mālā*, prove undoubtedly that it is an image of Aparājītā. And elephant-headed figure is none else than Gaṇeśa. This is the only seated image of Aparājītā noticed so far. From its style, the image can be assigned to circa ninth century A.D.

Gaya Museum has an image of Aparājītā (No. 0.30) which is from Upardiha in Gaya district of Bihar (Fig. 178). The image can be assigned to circa ninth century A.D. The goddess is standing in *ālīḍha* pose and trampling on Gaṇeśa's back with her left foot. Her right hand is raised aloft in *capeṭadāna-mudrā* and left hand is at her chest in *tarjanī-mudrā*. A god holding a parasol over her head is standing to her right. Gaṇeśa is crawling

25. *Sādhana-mālā*, Vol.2, p.403.

26. *Ibid.*, p. 403.

27. *Indian Archaeology 1957-58 : A Review*, p.41, pl.LV.D.



on his knees. He is holding a sword in his right hand and the attribute in left hand is not clear. His trunk is turned towards the left. The image is according to the description given in the *Sādhana-mālā*.

Three images of Aparājītā come from Nalanda, two of these are in Nalanda Museum and one is in the National Museum, New Delhi. Both the images in Nalanda Museum are broken. In one image fragment (No. 00025) the upper part is lost and the lower half only survives. It can be assigned to circa tenth century A.D. Had it been complete, it would have been possible to find the right hand in *capetadāna-mudrā*, and the left in *tarjanī-mudrā* and a parasol over her head in continuation of the broken handle. This identification is confirmed on the basis of other images of the goddess. The figure to the right of the goddess appears to be that of Indra and the rod held by him seems to be the handle of the parasol required to be held over her head by gods beginning with Brahmā.<sup>28</sup> The sculpture shows the goddess in *ālīḍha* posture and trampling upon Gaṇeśa at his thighs with her left foot. This proves her epithet '*Gaṇapatisamākrāntā*'. Gaṇeśa is supporting himself with his left hand and with right hand he is trying to save himself. He is wearing a jewelled head band, bracelets and armlets. Both the tusks are visible and the tip of the proboscis is touching his left ear. Flame motifs are visible near his right hand.

In the second image of Aparājītā in the Nalanda Museum,<sup>29</sup> the lower part is missing. This image also can be assigned to circa tenth century A.D. On the basis of the other image of Aparājītā in the same museum (No.00025) of which only lower portion survives, and also another image of the goddess from Nalanda which at present is housed in the National Museum, it can be confirmed that the lower portion which is missing should be showing the goddess trampling Gaṇeśa by her left leg. Her right hand is shown in *capetadāna-mudrā* as if hurling a slap on Gaṇeśa. The portion showing her left hand is missing. A god is holding the parasol over her head. The Buddhist creed is engraved around the *prabhāvalī*. Attributes, features and position of Gaṇeśa might be the same as are shown in other images of the goddess from Nalanda.

The third image of Aparājītā from Nalanda in the National Museum, New Delhi<sup>30</sup> belongs to circa tenth century A.D. The aggressive looking goddess is standing in *ālīḍha* posture and is trampling upon the chest of the prostrate figure of Gaṇeśa with her left foot. Her right hand is raised in *capetadāna-mudrā* and left hand is in *tarjanī-mudrā* at her chest. A god standing to her right is holding a parasol over her head. Since the sculpture is unfinished, the features and attributes of Gaṇeśa are not much clear.

28. Benoytosh Bhattacharyya, *The Indian Buddhist Iconography*, Calcutta, 1958, p.246.

29. S.K. Saraswati, *Tantrayana Art*, Calcutta, 1977, fig. 185.

30. *Ibid.*, fig. 187.



A fragment showing only the lower portion of an image of Aparājītā<sup>31</sup> shows her standing in *ālīḍha* pose. Her right hand is mutilated and the left is missing. The goddess is pressing Gaṇeśa with her left foot at his shoulder. In his four hands, Gaṇeśa has *svadanta*, an object like *gadā* (mace), *modaka-pātra* and the attribute in the fourth hand is not clear. His left tusk is visible and the trunk is turned towards left. This image resembles the Nalanda image. From the style, the image can be assigned to circa ninth-tenth century A.D. and the provenance can be Bihar.

An image of Aparājītā whose upper portion is slightly mutilated is in the Indian Museum, Calcutta.<sup>32</sup> (Fig. 179). The image can be assigned to circa tenth century A.D. Contrary to other images discussed so far, the goddess in this image is standing in *pratyālīḍha* pose. She is trampling Gaṇeśa with her right foot on his waist and left foot on his head. As usual her right hand is raised in *capetadāna-mudrā* and left in *tarjanī-mudrā*. A god is holding the parasol to her right. Gaṇeśa has worn the armlets, bracelets, necklace and *karāṇḍa-mukuṭa*. His both tusks are visible. He is holding *danta* in his right hand and the attribute of left hand is not recognizable. His trunk is turned towards the left. Buddhist creed is engraved in the stele below the image of Gaṇeśa. This image is in accordance with the description given in the *Sādhanaṃālā*.<sup>33</sup>

An unusual image of Aparājītā (Fig.180) is from Hinglājgarh in Mandasor district of Madhya Pradesh. At present this image is in the Bhopal Museum (No. 691) and can be assigned to circa eleventh century A.D. The goddess is standing in *pratyālīḍha* pose and is trampling upon Gaṇeśa with her right foot. Unlike other images, this image has ten-arms. Out of these, only one right hand is intact, two are mutilated and remaining others are broken. Gaṇeśa is kneeling while goddess is pressing his right tusk which is extra ordinarily large. The proboscis is turned towards right. He is holding a sword with his both hands. Except trampling over Gaṇeśa, all other features are not in accordance with the *Sādhanaṃālā*, in this sculpture.

Parṇeśavarī is another Buddhist goddess, who is represented as trampling upon Hindu god Gaṇeśa. However, very few images of Parṇeśavarī trampling over Gaṇeśa are available. The Indian Museum has a mutilated image of Parṇeśavarī,<sup>34</sup> which can be assigned to circa tenth century A.D. The three-faced and six-armed goddess is standing in *ālīḍha* pose. Her central face is completely mutilated. In the three right hands she is holding a *paraśu*, a *bāṇa* and a *vajra*. Out of the three left hands, one is broken, the second holds a *dhanuṣa*, and the third is in *tarjanī-mudrā* holding a *pāśa*. The attribute in the broken hand may be *patrasamooḥa* (cluster of leaves) as shown in other images of

31. P.K. Agrawala, *Goddess Vināyakī, the Female Gaṇeśa*, Varanasi, 1978, p.31, illus.17.

32. Benoytosh Bhattacharyya, *The Indian Buddhist Iconography*, Calcutta, 1958, fig.190.

33. *Sādhanaṃālā*, Vol.2, p.403.

34. Benoytosh Bhattacharyya, *The Indian Buddhist Iconography*, Calcutta, 1958, p.197, fig.140.



Parṇeśavarī. To the right side of the goddess, one female attendant is holding a rod, presumably the handle of the parasol is certainly destroyed along with the upper part of the sculpture. The goddess is trampling upon Gaṇeśa who is lying prostrate on the *padmāsana*. She is pressing Gaṇeśa's chest with her left foot. His trunk is turned towards left. This image has some different features as compared to her iconographic description given in the *sādhana*s; such as posture of standing, presence of a female attendant holding a parasol, absence of Hayagrīva and Śītalā, body structure of the goddess and the placement of Gaṇeśa. However, most of the features are according to the *sādhana*s.<sup>35</sup>

One bronze image of Parṇeśavarī which belongs to Kurkihar in Gaya district of Bihar is in the Patna Museum (No. 9740).<sup>36</sup> The image is of circa tenth century A.D. and its height is six inches only. Her lower right hand is in *varada-mudrā* resting on the knee with some object on palm, a *vajra* in upper right, a *pāśa* in upper left and the lower left is pendant on the left knee leaning against the cluster of leaves which originates from the *padmāsana*. The goddess is seated in *lalitāsana* on a *padmāsana* which is on a rectangular pedestal. Her right hanging leg is resting on the head of a small figure of Gaṇeśa. The goddess has wide open eyes and seems to be angry. Two lions appear on the top of the crossbar of the throne. The *prabhāvalī* is oval. A seated devotee in *añjali-mudrā* is depicted on the left side.

Three images of Parṇeśavarī come from Dacca, Bangladesh. Two of these are in Dacca Museum.<sup>37</sup> One image of the Dacca Museum is from Nayananda which can be assigned to circa tenth century A.D. In the sculpture the dwarfish and pot-bellied goddess is standing in *pratyālīḍha* pose on two prostrate male figures placed on a lotus seat with heads in the opposite directions. One of them has small-pox marks (carved circular marks) over his body. The three-faced goddess has six arms. The goddess looks fierce with her hair rising up like flames. The attributes in her hands from the lower right onwards in clockwise direction are : *aṅkuśa*, *bāṇa*, *vajra*, leaves with branches, *dhanuṣa* and the sixth one is in *tarjanī-mudrā*. She is wearing girdle of leaves, which is restraining her dress of tiger-skin. She is also wearing a jewelled tiara and the ornaments. To her right a horse-faced figure, Hayagrīva, the Hindu god of fever, and to her left Śītalā, the Hindu goddess of small-pox on her vehicle ass, are represented in the sculpture. They are shown in a running position as if they are escaping from the wrath of Parṇeśavarī. Five *dhyāni* Buddhas on top with 'Amoghasiddhi' in the middle are represented in the stele. Gaṇeśa is carved on the pedestal below *padmāsana* in a position of running to save

35. *Sādhana*mālā, Vol. 1, pp.306-308.

36. P.L. Gupta, Ed., *Patna Museum Catalogue of Antiquities*, Patna, 1965, p.150.

37. Nalini Kanta Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, Dacca, 1929, pp.60-61, plate XXIII.



himself. As he is looking towards the goddess the tip of his trunk is touching the *padmāsana*. He has a sword and a shield in his right and left hands respectively.

The second image in the Dacca Museum is from Vajrayoginī. This image can also be assigned to circa tenth century A.D. This image closely resembles the image discussed above from the same museum. However, there are minor differences in the attributes of this image such as *paraśu* in place of *aṅkuśa* and presence of *pāśa* in the left hand which is in *tarjanīmudrā*.

Both the above discussed images of the Dacca Museum closely agree to the descriptions given in the *sādhanaś*.<sup>38</sup> The depiction of prostrate figures under her feet and Hayagrīva and Śītalā on right and left may stand for epidemics and pestilences which the goddess is said to ward off. The goddess is also said to threaten the *vighnas*, and Gaṇeśa, lord of *vighnas*, shown in the attitude of flight, may represent this particular function of the goddess. It also appears to indicate the suppression of the worship of these Brahmanical deities by the introduction of Parṇeśavarī.

The third image is in the collection of the Sahitya Parisad at Dacca.<sup>39</sup> The upper left portion of the slab is broken. The three-faced and eight-armed goddess is seated cross-legged on a *padmāsana*. The image probably belongs to circa tenth century A.D. and was found at Bhawanipur, in the Munshiganj sub-division of Dacca. The objects in her surviving hands are *khadga* and the *triśūla* in the right and the *pāśa* and *vajra* in the left. Remaining hands are either mutilated or broken. The two-armed Gaṇeśa crawling on his fours is represented on the slab under the *padmāsana* between the two roaring lions. According to R.D. Banerji<sup>40</sup> this image is of Parṇeśavarī. However, the attributes and features of the image do not totally agree with the description given in the *dhāraṇīs* of *sādhana* about the goddess Parṇeśavarī. But the three faces, depiction of some of the attributes, the *padmāsana* and moreover presence of Gaṇeśa are the supporting points in its being an image of Parṇeśavarī. But N.K. Bhattasali<sup>41</sup> thinks it to be an image of Bhṛkūtī Tārā and according to B. Bhattacharyya<sup>42</sup> it is an image of Mahāpratisārā.

A brass lamp from Nepal depicts six-armed Parṇeśavarī trampling over four-armed Gaṇeśa<sup>43</sup>. It can be assigned to circa twelfth century A.D. In her three right hands she holds a sword, a lotus and an indistinct object while in three left hands she holds a cup, a *pāśa* and an unidentified object. She has three eyes, and wears a studded necklace and

38. *Sādhanaṃālā*, Vol. 1, pp.306-308.

39. R.D. Banerji, *Eastern Indian School of Medieval Sculpture*, Delhi, 1933, pp. 92-93, plate XLI. b.

40. *Ibid.*

41. Nalinikanta Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, Dacca, 1929, pp. 54-56, pl. XIX.

42. Benoytosh Bhattacharyya, *The Indian Buddhist Iconography*, Calcutta, 1958, pp. 243-244, fig. 184.

43. Shanti Lal Nagar, *Composite Deities in Indian Art and Literature*, New Delhi, 1989, p.70, pl. 29.



a garland of skulls. The four-armed Gaṇeśa is seated cross-legged between her pendant legs. The *prabhāvalī* of the image is decorated with leaves.

Gaṇeśa is also shown trampled upon by Buddhist deities Mahākāla, Mañjuśrī and Vighnāntaka. But these images are found in Nepal and Tibet. In Tibet, bronze images are found where Buddhist god Mahākāla, the most popular Dharmapāla is trampling down Gaṇeśa under his foot.<sup>44</sup> The State Museum, Lucknow also has a metal image of Mahākāla (No. 60.318) trampling down Gaṇeśa. This image belongs to circa eighteenth century A.D.

Gaṇeśa is found in Tibet under the feet of another deity Mañjuśrī in his tantric form designated as 'Black Mañjuśrī'.<sup>45</sup> One Nepalese bronze image of Mañjuśrī seated on an ornamented pedestal, and flanked by Gaṇeśa at right and Viṣṇu at left is in the Baroda Museum.<sup>46</sup> This image can be assigned to circa thirteenth century A.D. Behind them there is an ornamental arch with the figures of *makara* and a demon, surmounted by a *caitya*. The general expression of the group is peaceful and serene. Gaṇeśa's lower right hand holds a broken tusk, upper right hand is in *abhaya-mudrā*, upper left hand holds a sword and the lower left carries a *modaka-pātra*. The trunk is hanging straight with a slight curve, and is touching the *modakas*. In plain and simple dress with an ornamented *mukuta* he is seated in *lalitāsana* on his *vāhana*, the *mūṣaka*.

Gaṇeśa is also trampled upon by Buddhist god Vighnāntaka. But these images are found in Nepal only. In a Nepalese bronze image of circa thirteenth century A.D. which is in the Baroda Museum, Vighnāntaka is shown trampling upon Gaṇeśa.<sup>47</sup> The eight-armed Vighnāntaka is standing in *pratyālīḍha* pose and crushing the prostrate Gaṇeśa with his feet. There are two other Nepalese bronze images. One depicts Gaṇeśa under the feet of Vighnāntaka and in the second Vighnāntaka is shown standing on Gaṇeśa.<sup>48</sup>

A Nepalese brass image of Vighnāntaka trampling down Gaṇeśa is in the State Museum Lucknow (No. 41.6). This image is of circa eighteenth-nineteenth century A.D.

Apart from humiliating and subordinate representations, independent images of Gaṇeśa have also been noticed in Buddhist art. One independent image of Gaṇapati is in the collection of Dr. Moghe of Khar, Bombay.<sup>49</sup> This four-armed Gaṇapati is dancing in *ardhaparyāṅka* pose over a lotus seat. He is wearing a *mukuta* and a necklace. He is also wearing a *nāgā-yajñopavīta*, anklets, armlets and bracelets of serpents. He is holding an *aṅkuśa* and *svadanta* in his two right hands and his third hand is in dancing attitude

44. Alice Getty, *Gaṇeśa*, New Delhi, 1971, p.42, pls. 17a and d.

45. *Ibid.*, p. 44, pls. 17b and 18b.

46. B. Bhattacharyya, "Two metal images of Hindu-Buddhist composition from the Baroda Museum", *Bulletin of the Baroda State Museum and Picture Gallery*, Vol. II, pt. II, 1946, pp. 40-41.

47. *Ibid.*, pp. 39-40.

48. Alice Getty, *Gaṇeśa*, New Delhi, 1971, pp. 43-44, pls. 18a and c.

49. Benoytosh Bhattacharyya, *The Indian Buddhist Iconography*, Calcutta, 1958, p. 348., fig. 227.



stretched outside. The *modaka* can be seen in the fourth hand. His proboscis is turned towards left and is trying to pick up a *modaka*. Only left tusk is depicted. The image can be assigned to circa thirteenth century A.D. Some of the attributes and features of this image are similar to those given in *sādhana* No. 307 of *Sādhana-mālā*.

Maharani Chimanbai Gaekwad of Baroda has a twelve-armed, three-eyed Gaṇapati image in her collection.<sup>50</sup> Gaṇeśa is dancing on a rat which is seated on a lotus throne. Gaṇeśa is wearing a *mukuṭa* with leaf motifs. His ears are of special type and the trunk is broken. Most of his hands are in different *mudrās*, mostly in *tarjanī*, and recognizable attributes in hands are *ḍamarū*, and *bāṇa* or *aṅkuśa*, a cake, a bowl, another bowl filled with something. A snake is also visible under his left foot. Some of the attributes and features of this image are similar to those given in *sādhana* No. 307 of *Sādhana-mālā*.

One miniature of Gaṇapati-hṛdaya who is in all probability Gaṇeśa's Śakti or his female counterpart, is in the possession of Dr. W.Y. Ivans-Wentz.<sup>51</sup> It depicts Gaṇapati-hṛdaya as a twelve-armed goddess with an elephant head. She is seated on an *āsana* in *lalitāsana*. She is wearing an ornamented *mukuṭa* and is also decked with ornaments. Her first right hand is in *varada-mudrā*. Some of the attributes in her hands are *danta*, *śūla* and *khadga*. She has two pointed tusks.

From the study of images discussed above, it is clear that images of Gaṇeśa in the Indian Buddhist art are mostly found from eastern India. The main reason behind it is that Buddhism originated, spread and existed for a long time in this part. Although at Sarnath a fragment of the late Gupta period depicts Gaṇeśa with other Brahmanical deities at the *parinirvāṇa* of the Buddha, but here Gaṇeśa can not be considered as a Buddhist deity. However, it can be a beginning of his sculptural representation in the Buddhist art. The sculptures discussed above are of different periods ranging from circa seventh century A.D. to circa thirteenth century A.D. In Indian Buddhist art Gaṇeśa is mainly represented as being trampled upon by Buddhist deities Aparājita and Parṇeśavarī and such images have been noticed from circa seventh century A.D. and circa tenth century A.D. respectively. Gaṇeśa is also shown trampled upon by other Buddhist deities such as Mahākāla, Mañjuśrī, and Vighnāntaka. But these images are found in Nepal and Tibet. Only two independent images of Gaṇeśa are noticed which are in private collections. His various names such as Gaṇapati, Vighna, Gaṇanāyaka, Vināyaka, Vajravīnāyaka and Candravīnāyaka are given in the Buddhist texts.

Iconographic features and attributes of Gaṇeśa in the Buddhist art are similar to those of Gaṇeśa in the Brahmanical art. His iconographic features and attributes such as uni-tusk, pot-belly, number of arms, *modaka*, *khadga*, *aṅkuśa*, *kapāla* of dried meat, *nāga*-

50. *The Indian Buddhist Iconography*, pp. 348-349, fig. 228.

51. *Ibid.*, pp. 349, fig. 229.



*yajñopavīta*, *padmāsana*, three eyes and *mūṣaka* are according to the Buddhist texts *Sādhanaṁālā*, *Niṣpannayogāvalī* and *Dharamakośasaṁgraha*. Although according to the text he should be uni-tusked but images having both the tusks are also found. Gaṇeśa is depicted seated, prostrate, crawling, crouching and dancing with two, four and twelve arms. The images are in stone and metal. When Gaṇeśa is represented in humiliated position or is shown trampled upon by Buddhist deities, his *vāhana mūṣaka* is not depicted; but in subordinate and independent images *mūṣaka* is present. According to the Buddhist texts he should wear a *jaṭā-mukuṭa* but in sculptures he is shown wearing a *karaṇḍa-mukuṭa* only. In some images his trunk is turned towards right while in some towards the left. Gaṇeśa is represented as being trampled upon directly by the Buddhist deities Aparājītā, Parṇeśavarī, Mañjuśrī, Mahākāla and Vighnāntaka. But in some images of Parṇeśavarī he is shown under the *āsana* of the goddess, and in one image of Mañjuśrī he is given a subordinate position. As compared to the Buddhist deities, images of Gaṇeśa are shown smaller in size and also portrayed as helpless and in a frightened state. Aparājītā's epithet of *Gaṇapatisamākrāntā* and her *capṭadānamudrā* given in the Buddhist text, the *Sādhanaṁālā* clearly proves the intention of the Buddhists that they wanted to show supremacy of their deity over the Brahmanical god Gaṇeśa as they were jealous of his rising popularity. Even in various sects of Brahmanism itself, subordinate position is given to the deities of the other sects; but representations of trampling upon the deities of the rival sects or religion is depicted in Buddhism only. Gaṇeśa is worshipped as remover of obstacles in Brahmanism but the Buddhists considered him as an obstacle or 'vighna' himself. By such representations Buddhists wanted to show to the common people that Buddhist deities are supreme and more powerful than the Brahmanical deities under the impression that by seeing such representations the common man will follow Buddhism. This clearly indicates that Buddhists were jealous of Hinduism. All this goes to show that Gaṇeśa was not given the position of a god in Buddhism in India. At the same time one point is worth noting that on the one hand Gaṇeśa is described as being trampled upon by Buddhist deities Aparājītā and Parṇeśavarī in their respective *sādhana*s in the Buddhist text *Sādhanaṁālā*, but on the other hand independent *sādhana* is also ascribed to Gaṇeśa in the same text. Another Buddhist text *Niṣpannayogāvalī* also gives him a subordinate yet respectable position in its various *maṇḍalas*.





## Gaṇeśa in Jain Art

The Jainas included a number of Brahmanical deities such as Indra, Sarasvatī, Lakṣmī, Vāsudeva, Baladeva, Sūrya and others in their pantheon.<sup>1</sup> Gaṇeśa also was included by Jainas into their pantheon, during the early medieval period, retaining the iconographic features and attributes of the Brahmanical Gaṇeśa. There is a distinct difference in the treatment of Gaṇeśa in Jainism as compared to that in Buddhism. As seen in the last chapter Buddhism gives a subordinate, sometimes a humiliating position to Gaṇeśa. In some cases he has been regarded as an obstacle (*vighna*) and a deity has been created to remove or suppress him. But in Jainism he receives a respectable place as compared to Buddhism. Here Gaṇeśa has been worshipped as the remover of obstacles and bestower of success. According to Svetāmber Jaina work the *Ācāradinakara* of Vardhamāna Suri (1412 A.D.), Gaṇeśa should be worshipped in the beginning of every auspicious work as even the gods worshipped him for benefits.<sup>2</sup> This text also prescribes the *pratiṣṭhā-vidhāna* of the image of Gaṇeśa.

The literary references about Gaṇeśa are found in a twelfth century work the *Abhidhānacintāmaṇi* of Hemacandra Suri. This text refers to the several names of Gaṇeśa, such as Heramba, Gaṇa-Vighneśa, Paraśupāṇi (bearer of axe), Vināyaka, Dvāmātur (of two mothers), Gajāśya (elephant-headed), Ekadanta (having one tusk), Lambodara (pot-bellied), and Ākhuga (riding a mouse).<sup>3</sup> In another work *Triṣaṣṭīśalākāpuruṣacarita* of Śrī Hemacandra, the name 'Heramba'<sup>4</sup> and 'Lambodara'<sup>5</sup> are mentioned.

The detailed iconographic features and attributes of Gaṇeśa are described in the *Ācāradinakara*.<sup>6</sup> According to this text Gaṇeśa is elephant-headed, uni-tusked, with a

1. U.P. Shah, *Jaina-Rūpa-Maṇḍana*, New Delhi, 1987, Vol.I, p.62.
2. *Ācāradinakara*, Gaṇapati Pratiṣṭhā 3, Ahmedabad, 1981.
3. *Abhidhānacintāmaṇi*, Devakāṇḍa Second, Verse 207, Ahmedabad, 1976.
4. *Triṣaṣṭīśalākāpuruṣacarita*, Bhavnagar, 1950, Part II, 4.1.654, p.335.
5. *Triṣaṣṭīśalākāpuruṣacaritra*, translated into English by Helen M. Johnson, Baroda, 1949, Vol. III, p.287.
6. *Ācāradinakara* : Gaṇapati Pratiṣṭhā : 1-2.



tall belly, heavy thighs, riding a mouse and may have two, four, six, eighteen or even one hundred eight arms. But the attributes of only four-armed Gaṇeśa are described. His right hands show *varada-mudrā* (the boon-bestowing posture) and a *paraśu* (an axe) while the left hands show the *abhaya-mudrā* (the safety bestowing posture) and the *modaka* (sweet-balls). The text also describes the colour and material of the image.

Gaṇeśa is represented on the pedestal of a Jaina Ambikā image of circa ninth century A.D. which is exhibited in the Government Museum, Mathura (Acc. No. D.7). (Fig. 181). This two-armed Gaṇeśa, seated in *lalitāsana*, is near the right foot of Ambikā. In his right hand he holds a *danta* and in the left hand a *modaka-pātra* on which the tip of his proboscis is applied. The god is a little ornamented and also wears a head dress. Ambikā is also an adoption of the Brahmanical goddess of the same name. On the left side of Ambikā is seated Sarvāhana and the lower most portion of the pedestal contains eight female figures with folded hands; they may be *aṣṭa-mātrkāś*. The rendering of Gaṇeśa, Sarvāhana and *aṣṭa-mātrkāś* is clear indication of the influence of the Brahmanical Śiva on the iconography of Jaina Ambikā.<sup>7</sup> This image is an unique one both for its art as well as for iconographic features.

Gaṇeśa is also depicted at Digambara Jaina sites at Gaṇeśa cave (Udaigiri) and Navamuni (Khaṇḍagiri) caves in Orissa. Gaṇeśa cave at Udaigiri consists of two cells. On the back wall of the left cell a *Tīrthaṅkara* image is carved. Similarly a Gaṇeśa image is carved on the back wall of the right cell. There is an inscription in five lines on the wall which reveals that it was incised by a physician named Bhimmata, son of Nannata during the reign of the Bhauma king Santikar, who according to the Dhauli cave inscription of the same Bhimmata was ruling in Bhauma year 93, i.e., 829 A.D.<sup>8</sup>. So the date of the carving of the Gaṇeśa image can be fixed in the ninth century. This four-armed Gaṇeśa is seated in *mahārājālīlāsana* and his lower right hand is placed at the knee; attributes in other hands are a *mūlakanda*, a *paraśu* and a *modaka-pātra*. He is wearing a *yajñopavīta*. His proboscis is broken. His *vāhana* rat is depicted under the *āsana*. It may be the first appearance of rat with Gaṇeśa in the Jaina art.

Another image of Gaṇeśa (Fig. 182) is at Navamuni Cave at Khaṇḍagiri. On the back wall of the right cell of this cave are carved, in a fairly high relief, seven *Tīrthaṅkaras*, seated cross-legged in *yoga-mudrā* within niches which are rounded at the top. Below each *Tīrthaṅkara* is his *Śāsanadevī*. The images of *Śāsanadevīs* are preceded by an image of four-armed Gaṇeśa, seated in *mahārājālīlā* pose. In his hands he has a *mūlaka*, an *akṣamālā*, a *paraśu*, and a *modaka-pātra*. His mount rat is seen below the pedestal. The trunk is on the *modaka-pātra*. This image is of eleventh century A.D. This dating is based on an

7. M.N.P. Tiwari, *Ambikā in Jaina Art and Literature*, New Delhi, 1989, p.85.

8. R.P. Mohapatra, *Jaina Monuments of Orissa*, Delhi, 1984, p.61.



inscription,<sup>9</sup> in this cave, dated in the reign of the Somavamśī king Uddyodakesari who ruled over Orissa in the eleventh century A.D. The seven *Śāsanadevīs* are reminiscent of the Brahmanical *saptamātṛkās*. The grouping may not be accidental, as most of the evince characteristics which are not available in the Jaina texts but which occur in their Brahmanical proto types. With their attributes and mounts they disclose unmistakably the assimilation of the Brahmanical deities into the Jaina pantheon.<sup>10</sup>

A seated image of Gaṇeśa (Fig.183) is seen in the *maṇḍapa* of a Jaina temple at Varman in Sirohi district, Rajasthan. Stylistically the image belongs to circa ninth century A.D. This sculpture has ornamented head dress, conical ears and blinking eyes. The hole of the third eye is also present in the forehead. The right tusk and the *cāmara* type ornaments on ears can also be seen. The attributes in three hands are a radish, a lotus and an axe; and the fourth is on the *modaka-pātra* which is held by a standing female devotee. Gaṇeśa is seated in *lalitāsana* and is wearing armlets, bracelets, necklace, and a *dhotī*. The proboscis originates from the forehead. The trunk is turned to right and is resting on the radish. The image is also decorated with a *prabhāvalī*.

Another four-armed image of Gaṇeśa seated in *lalitāsana* is carved on the northern pillar of the *gudhamaṇḍapa* of the Mahāvīra temple at Ghanerav in Pali district, Rajasthan. The image is of circa tenth century A. D. His lower right hand is in *varadamudrā* and in other hands are *aṅkuśa*, *padma* and the *modaka-pātra* filled with *modakas*.<sup>11</sup>

An image of Gaṇeśa in a Jaina *parikara* fragment is at Kiradu in Barmer district, Rajasthan. Gaṇeśa is seated in *lalitāsana* and is wearing a *mekhalā*, *yajñopavīta*, and bracelets. His trunk is hanging straight with a curve at the tip towards left. Both the tusks are of equal size. In his four hands he has *danta*, *paraśu*, *padma* and *modaka* respectively. His mount rat is seen near his right foot. This sculpture can be assigned to circa 1000 A.D.

Images of Gaṇeśa have also been depicted on doorjambs of the *garbhagrha* in Jaina temples. One such image is found at Lodravā in Jaisalmer district, Rajasthan. (Fig. 184). Here Gaṇeśa is placed at the lower part of the right doorjamb of the *garbhagrha* of the Pārśvanātha temple. The image is of late tenth century A.D. In this seated image of Gaṇeśa, his Śakti is seated on his left lap. In his three hands Gaṇeśa is holding a *gadā*, hood and the tail of a snake and with the fourth hand he is embracing his Śakti. Gaṇeśa and *devī* both are wearing *mukuṭas*. The trunk is hanging straight with a little curve at the tip towards right. A female devotee holding *modaka-pātra* is standing on the right side.

9. *Epigraphia Indica*, Vol. XIII (1915-16), pp.165-166.

10. Debala Mitra, "Śāsanadevis in the Khandagiri Caves", *Journal of the Asiatic Society*, Vol. I., No. 2, 1959, pp.127-128.

11. M.N.P. Tiwari and Kamal Giri, "Images of Gaṇeśa in Jainism", In Robert L. Brown, Ed., *Ganesh : Studies of an Asian God*, New York, 1991, p.103.



the devotee with *modaka-pātra* is represented on the left side. Holding of the snake-hood and tail above the head, the turning of the trunk towards right, and a female devotee holding *modaka-pātra* on right side are unique features of this Śakti-Gaṇeśa image. Placement of Gaṇeśa image in doorjamb of the *garbhagrha* shows his importance in Jainism.

A figure of a four-armed dancing Gaṇeśa is carved in a niche in the *maṇḍapa* wall of a Jaina temple at Jhalarapatan, Jhalawar district of Rajasthan. This four-armed god is dancing on the toes of his right foot, putting the weight of his body on the left foot. He holds a *paraśu* in his lower right hand, his upper right hand is in *gaha-hasta-mudrā*. He holds a *danta* (?) in his upper left hand and the lower left hand may be in dancing pose. His short proboscis is curled near his chin. The representation can be assigned to circa tenth century A.D.

Gaṇeśa with Vighneśvarī (Fig. 185) is depicted in the south-east *karṇa*, south face of the Pārśvanātha temple at Ahar, Udaipur district, Rajasthan. The image is of circa thirteenth century A.D. Here Gaṇeśa is seated on a *padmāsana* in *lalitāsana* pose with a *devī* on his left lap in a beautifully decorated niche. He has a *danta* and a *paraśu* in his lower and upper right hands and an indistinct object in upper left hand, and the lower left hand is at the waist of the *devī*. He is wearing an *akṣamālā* and a *yajñopavīta*. The special features of this image are that the trunk is turned towards right abruptly from the root and the right tusk is over the trunk. Gaṇeśa has worn a *kaṇḍa-mukuṭa*. Consort is embracing Gaṇeśa with her right hand and she holds a *padma* in her left hand. The rat is also depicted in the lower right corner.

Five images of Gaṇeśa are in the Mahāvīra temple at Osian in Jodhpur district of Rajasthan. A two-armed seated Gaṇeśa is in the northern gateway of this temple. The image is of circa mid eighth century A.D. The pot-bellied Gaṇeśa is seated on a simple *āsana*. His right hand is mutilated and in the left hand he is holding a *modaka-pātra* filled with big sized *modakas*. The curved tip of his trunk is on the *modakas*. The right tusk is visible. He is wearing anklets, a *hāra*, lotus buds on the ears and a *dhotī*. A *nāga* is shown around his belly unknotted and its hood is on the right side and the tail is on the left side. The image is thick muscled and of a heavy body.

The remaining four figures are carved in *devakulikās* and belong to eleventh century A.D. All the images are four-armed and are seated in *lalitāsana*. Out of the four figures, three are carved on the doorsills while the remaining one is on the southern *adhiṣṭhāna*. The image in the right lower part of *garbhagrha* doorsill carries a *śūla* (spear), an *aṅkuśa*, a *padma* and the *modaka-pātra*. The trunk is turned towards left making a curve at the *modaka-pātra*. Both the tusks are visible. Gaṇeśa is also wearing a long *hāra* (garland). The second figure of doorsill is identical in attributes and features with the preceding one. However, in this image Gaṇeśa rides over an unconventional vehicle, elephant.<sup>12</sup>

12. M.N.P. Tiwari, "Some Unpublished Jaina Sculptures of Gaṇeśa from the Western India," *Jain Journal*, Vol. IX, No. 3, January 1975, p.91.



The figure at the southern *adhiṣṭhāna* is holding *svadanta*, a *paraśu*, and a flower like object in his three surviving hands. The fourth, which is lower left, is broken. On seeing the attributes of lower left hand of the preceding images, it can be presumed that the broken hand must have been holding the *modaka-pātra*. Right tusk is visible and the lower part of the proboscis is broken. He is wearing a *nāga-yajñopavīta*; the snake's hood can be noticed at the belly. He is wearing a *karaṇḍa-mukuṭa*. On each side of the well decorated *devakulikā*, one devotee with folded hands is shown seated.

There are two sculptures of Gaṇeśa at Narlai<sup>13</sup> in Pali district of Rajasthan which are assignable to circa twelfth century A.D. In both the sculptures he is seated in *lalitāsana*. One sculpture is incorporated on the entrance wall of the Neminātha temple. The figure is four-armed bearing a *mudrā* (?), a *padma* and the *modaka-pātra* in three of his surviving hands. The other figure is lying in the compound of the Supārśvanātha temple. This two-armed image is holding a *gadā* and a *pāśa* in his right and left hands respectively. Surprisingly enough, in this image Gaṇeśa is riding over an unconventional mount, a *meṣa* (ram). The attributes and the mount of this image completely differ from the iconographic descriptions of the Jaina works.

An image of Gaṇeśa is carved in the *parikara* frame of the Mahāvidyā Gaurī in the Vimla-Vasahi (porch ceiling of Cell no. 11) Mt. Abu, Rajasthan<sup>14</sup> which is assignable to circa twelfth century A.D. The features of this sixteen-armed *Devī* who is riding on a cow indicate her association with Pārvaṭī. Gaṇeśa is on the right side and a Śiva-gaṇa is on the left side of the goddess which are encircled by the figures of the *aṣṭamātrkāś*. This reflects her close similarity with the Brahmanical goddess. The four-armed Gaṇeśa, wearing a *karaṇḍa-mukuṭa*, is seated in *lalitāsana*. He has *svadanta*, *aṅkuśa*, a *padma* and a *modaka* in his four hands.

An image of Gaṇeśa from Badoh-Pathari, Vidisha district, Madhya Pradesh is assigned to circa ninth century A.D. The image is in one of the cells of the north wing of the group of the Jaina temples. In this representation his belly is not very big and the right tusk is visible. The head-dress is very simple. This four-armed Gaṇeśa is standing in a niche. His first hand is resting on a *paraśu*, the second is holding the tip of his ear, third is holding *svadanta* and the fourth is resting on a flower-pot. The speciality of the trunk is notable because its curve starts near the root while turning towards left. He is also wearing a *nāga-yajñopavīta* which is hanging on his left shoulder going below the belly and is knotted at the left side of the waist.

13. *Jain Journal*, Vol. IX, No. 3, 1975, , p.92.

14. M.N.P. Tiwari and Kamal Giri, "Images of Gaṇeśa in Jainism", In Robert L. Brown, Ed., *Ganesh: Studies of an Asian God*, New York, 1991, pp.104-105, fig. 5.



Mālā Devī temple at Gyarpur, Madhya Pradesh,<sup>15</sup> which belongs to circa ninth century A.D. is a Jaina temple. In this temple also there is a frieze showing Gaṇeśa, Vīrabhadra and the seven mothers.

One rock-cut sculpture of Yakṣi Ambikā (Fig. 186) is in the cave No. 2 at Ankai-Tankai in the Nasik district of Maharashtra. The sculpture is carved on the right wall of the interior of the *mukhamanḍapa* and it is of circa twelfth century A.D. This sculpture is very huge in size but the Gaṇeśa (Fig. 187) of a small size is represented in the left lap of the Yakṣi Ambikā. Ambikā is seated on a lion. A *Tīrthaṅkara* is shown in *yoga-mudrā* in the middle of the lintel. Gaṇeśa's right hand is mutilated and in the left one he has a *modaka-pātra*. The trunk is turned towards the left just from the root. He is wearing a *karāṇḍa-mukuta*. This Jaina sculpture has influence of Brahmanical art where Gaṇeśa is shown with his mother Ambikā. But in Brahmanical art an image of Gaṇeśa showing him in the lap of Ambikā or Pārvatī is not noticed so far.

An image of Śakti-Gaṇeśa (Fig.188) of circa early eighth century A.D. is in the compound of the Mahāvīra temple at Kumbharia in Banaskantha district, Gujarat. This four-armed Gaṇeśa, seated in *ardhaparyāṅkāśana* is represented with his consort on the right lap, the consort on right lap is a unique feature of this image, because generally consort is shown on the left lap. Gaṇeśa is embracing his consort with the lower right hand holding an object like *gadā* (mace), *paraśu* (an axe), and a *nakula* (mongoose) in the remaining three hands, in clock-wise direction. The deity wears a *nāga* belt at the waist and chest is also bound by a belt. A seated devotee is shown holding a *modaka-pātra* to his left. The trunk originates from forehead and its tip touches the breast of the consort. This image is of Ucchiṣṭa-Gaṇapati. The image is also beautified by a *prabhāvalī*. Both the tusks are visible. The presence of erotic figures at Jaina sites is a gross violation of the Jaina tradition which does not conceive any Jaina god with his Śakti in *ālīṅgana* pose (embracing pose) but here Gaṇeśa with Śakti seated on his right thigh is depicted in the above fashion. This was due to the *tāntric* influence on Jainism during the early medieval times (circa eighth to circa tenth centuries A.D.).<sup>16</sup> So the erotic features of this image show the *tāntric* influence on it.

One more sculpture of Gaṇeśa<sup>17</sup> is in a *rathikā* on the western *adhiṣṭhāna* of the Neminātha temple which is of circa twelfth century A.D. This four-armed Gaṇeśa is seated in *lalitāsana* on a *bhadrāsana*. He rides over a *mūṣaka* and holds in his four hands an elephant-tusk, an axe, a lotus-bud and the *modaka-pātra*. He is wearing a *karāṇḍa-mukuta*, an *udarabandha* and a *nāga-yajñopavīta*.

15. Krishna Deva, "Mala Devi Temple at Gyarpur", In *Shri Mahavira Jaina Vidyalyaya Golden Jubilee Volume*, Bombay, 1968, part I, p.269.

16. M.N.P. Tiwari, 'Ambikā in Jaina Art and Literature, New Delhi, 1989, p.6

17. M.N.P. Tiwari, "Some Unpublished Jaina Sculptures of Gaṇeśa from the Western India", *Jain Journal*, Vol. IX, No. 3, January 1975, pp.91-92.



Two images of Gaṇeśa on inscribed pedestals of Jaina cult are in the Chintāmaṇi Pārśvanātha temple at Khambhat (Cambay) in Khera district, Gujarat. The first pedestal (Fig. 189) is dated V.S. 1314 (1257A.D.) In this pedestal, Gaṇeśa is at the proper right followed by a lion, an elephant, a goddess and again an elephant, lion and a goddess. Gaṇeśa is four-armed; his right hands are in *varada-mudrā* and hold an *aṅkuśa* (?) and the left hands hold a *modaka-pātra*. The attributes of hands are in accordance with the Jaina text *Ācāradinakara*. He is seated in *lalitāsana* and has worn a *karaṇḍa-mukuṭa*. Height of *modaka-pātra* is more than usual. The right tusk is visible. The proboscis is turned towards left and touching the *modakas*. The second image is of V.S. 1332 (1275A.D.) In this image also Gaṇeśa is at the proper right in the pedestal followed by a lion, an elephant, a goddess and again an elephant, a lion and a goddess. Features and attributes of all these figures are almost similar to the features of the above discussed pedestal.

A figure of Gaṇeśa was carved on the lintel of Jaina temple at Sarotra, Gujarat.<sup>18</sup> This temple was of late twelfth or early thirteenth century A.D. But now this temple is not in existence.

One white marble image of Gaṇeśa is at the left of the antechamber of the temple of Dādā Pārśvanātha at Prabhas Patan, Gujarat.<sup>19</sup> This four-armed Gaṇeśa, seated in *lalitāsana* has *danta*, *paraśu*, *padma* and *modaka-pātra* in his hands. His ears are conical and he is wearing a *karaṇḍa-mukuṭa*. Both the tusks are visible. The trunk is turned towards left and it is curved near the tip and is placed on the *modaka-pātra*. A *modaka* can clearly be seen in his proboscis. Gaṇeśa wears a *hāra*, *yajñopavīta*, *udarabandha*, *bajubandha*, and anklets. His mount *mūṣaka*, below his left knee, is busy in eating a *modaka*. Devotees are shown on both the sides. The sculpture is very beautiful from artistic point of view. From style and material, it seems that this image is of circa thirteenth or fourteenth century A.D. Dr. Sara Bhai Nawab<sup>20</sup> thinks it to be an image of Pārśva-Yakṣa but the attributes and features of this image are not the same as described in Śvetāmbara works *Nirvāṇa Kālikā* and *Triṣaṣṭīślākapuruṣacarita* for the Pārśva-Yakṣa. Hence, undoubtedly, this image is of Gaṇeśa.

The Museum of the Indian Historical Research Institute, St. Xavier's College, Bombay has a brass image of Gaṇeśa measuring 6.5'' in height and 4.5'' in breadth (the entire cast).<sup>21</sup> Śakti is seated on the left lap of this eighteen-armed Gaṇeśa who is seated cross-legged on *padmāsana*. He is wearing a *karaṇḍa-mukuṭa*, a *hāra*, a *nāga-yajñopavīta*, and a lower garment. The proboscis is turned towards right. Śakti has a *padma* and a fly whisk

18. Jas. Burgess and Henry Cousens, *The Architectural Antiquities of Northern Gujarat*, Varanasi, 1975, (Reprint of 1902 Edition), p.100.

19. Sarabhai Manilal Nawab, Comp., *Jaina Tirthas in India and their Architecture*, Ahmedabad, 1944, p.36.

20. *Ibid.*, p.36.

21. H.D. Sankalia, "Six Different Types of Gaṇeśa Figures", *Journal of Indian History*, Vol. XVIII, Part II, August 1939, pp.188-189.



(*cāmara*) in her right and left hand respectively. His mount *mūṣaka* is to the left under the lotus seat. His two hands are in *abhaya-mudrā* and the attributes in other hands are a *śūla* (now broken), a *paraśu*, a *mūlakanda*, *musala* or *bāṇa*, *gadā*, *akṣamālā*, *triśūla*, *vajra*, *dhanuṣa*, *kalaśa*, pomegranate, *pāśa*, *pustaka*, *aṅkuśa*, *bījapūraka* and one hand is broken. The *torana* of the image is surmounted by a *kalaśa* which reflects the Jaina influence, as an identical ornament is found on the images of Jaina *Tīrthaṅkaras* in the collection of the same museum. Features of this image indicate that Gujarat was its original place and its date can be ascribed to circa fifteenth century A.D.<sup>22</sup> Although image of Gaṇeśa with Śakti is not described in Jaina works, yet a few such images are found at places like Ahar and Lodrava in Rajasthan and Kumbharia in Gujarat. These evidences strengthen the view that above discussed image is a Jaina Gaṇeśa image.

Besides the above discussed images, the Pārśva-Yakṣa images of 23rd *Tīrthaṅkara* Pārśvanātha in the Śvetāmbara tradition also have some similar features as of Gaṇeśa. The features of Pārśva-Yakṣa according to Śvetāmbara works<sup>23</sup> are elephant-headed, canopy of snake over the head, black-coloured, riding a tortoise, four-armed, holding a citron and a serpent in his right hands and a mongoose (*nakula*) and a snake in his left hands. The features like elephant-head, tortoise as *vāhana*, four arms, citron, serpent and mongoose are similar in Pārśva-Yakṣa and the Gaṇeśa images.

The images of Pārśva-Yakṣa are from Vimala-Vasahi, Kharatra Vasahi (Dilwara, Mt. Abu, Rajasthan), and Rohtak (Haryana). At Vimala-Vasahi (cell No. 4, 1188A.D.)<sup>24</sup> the four-armed image of Pārśva-Yakṣa is elephant-headed, riding a *kūrma*, holding a *modaka-pātra*, a snake and a purse of mongoose skin. Four representations of Pārśva-Yakṣa are seen at Kharatra-Vasahi (1459 A.D.)<sup>25</sup> Three figures are on the three sides of the *caumukhī* of the Pārśvanātha temple while the fourth one is on the door lintel of the sanctum (*garbhagrha*) of the same temple. The *vāhana* of these images are either *kūrma*, *haṁsa* or peacock and in hands are lotus, snake, *danta* and fruit. The representation of Pārśva-Yakṣa's figure is also seen in the statue of Pārśvanātha from Jogion-kā-Maṭha, Rohtak (Haryana)<sup>26</sup>.

From the study of various images discussed above, it is clear that the images of Gaṇeśa in Jaina and Brahmanical traditions have almost similar features. His iconographic features and attributes such as elephant-head, uni-tusk, large-belly, heavy-thighs, number of arms, *varada-mudrā*, *abhaya-mudrā*, *paraśu*, *modaka* and the mount rat are

22. *Ibid.*, pp. 190-191.

23. *Nirvāṇakalikā*, 12.23, Devali, 1981; *Triṣaṣṭiśalākāpuruṣacaritra*, 9.3.362-363.

24. M.N.P. Tiwari and Kamal Giri, "Images of Gaṇeśa in Jainism", In Robert L. Brown, Ed., *Ganesh: Studies of an Asian God*, New York, 1991, p.105.

25. *Ibid.*, p.105.

26. B.C. Bhattacharya, *The Jaina Iconography*, Delhi, 1974, p.83.



according to the Jaina *Ācārdinakara*. Besides these, the features and attributes such as *padma*, *aṅkuśa*, *svadanta*, *nakula*, *nāga*, *gadā*, *pāśa*, sugarcane stalk, *mūlaka*, *akṣamālā*, *śūla*, *bāṇa*, *triśūla*, *vajra*, *dhanusa*, *kalaśa*, pomegranate, *pustaka*, are guided by both Brahmanical works and images. The ram and the elephant as the mount of Jaina Gaṇeśa found respectively at Narlai and Osian have no textual references. Although according to texts, he should be uni-tusked but images are also found with both the tusks.

It seems that Gaṇeśa was included in the Jaina pantheon in and about the eighth century A.D. and after that he was given a position in the Jaina worship, though subsidiary. His conventional mount rat appears for the first time in ninth century A.D. as is found from the image at Gaṇeśa cave (Udaigiri, Orissa). Images of Jaina Gaṇeśa are found seated, standing with two, four and eighteen arms. His images are found with consort and also with Ambikā. Gaṇeśa with Śakti is not in accordance with the Jaina tradition but this may be due to *tāntric* influence. In Brahmanical art, sculpture of Ambikā or Pārvatī showing Gaṇeśa in her lap has not been noticed so far. But in the image of Jaina Yakṣi Ambikā at Ankai Tankai Gaṇeśa is shown in her lap. This may be the only image representing Gaṇeśa in the lap of Ambikā. Gaṇeśa is also carved with seven *Tīrthaṅkaras* and their *Śāsanadevīs* in ninth century A.D. at Gaṇeśa (Udaigiri) caves, Orissa. Images of Gaṇeśa are found in *rathikā*, doorjamb, pillar of the *gudhamandapa*, *parikara*, *karna*, and the pedestals in Jaina temples. Some images are beautifully carved and well ornamented. Images are found to be made of stone, marble and brass. It is just possible that some images of Gaṇeśa which are found in the Jaina temples may not be Jaina Gaṇeśa at all, but their presence in the Jaina temple shows that followers of Jainism also had reverence for lord Gaṇeśa.





## Chapter - VI

## Conclusion

Gaṇapati is mentioned for the first time in *Ṛgveda* but here it is used for Brahmanaspati or Bṛhaspati and Indra. But Gaṇapati is also one of the names of Gaṇeśa. A deity called 'Danti' is referred to in the *Maitrāyāṇī Samhitā* and the *Taittirīya Āraṇyaka*. This deity is also called 'Hastimukha' (elephant-faced) in the *Maitrāyāṇī Samhitā* and 'Vakratuṇḍa' (with a curved trunk) in the *Taittirīya Āraṇyaka*. These epithets are clearly suggestive of Gaṇeśa. Vināyaka is mentioned in the *Mānava Gṛhyasūtra* and the *Yājñvalkyā Smṛti*. Gaṇeśa is also mentioned in the *Mahābhārata*. His other names such as Vighneśa, Gaṇanāyaka and Heramba are also mentioned in this epic. Gaṇeśa is referred to in *Gathā Saptaśati*, *Amarakośa* and *Harṣacarita* also.

Gaṇeśa occupies such an important and prestigious position in the Purāṇic literature that two Purāṇas, the *Gaṇeśa Purāṇa* and the *Mudgala Purāṇa* were entirely devoted to him. The *Gaṇeśa Purāṇa* mentions his one thousand names. Different birth stories of Gaṇeśa are given in the Purāṇic literature. According to the *Matsya*, *Padma*, *Vāmana*, *Skanda* and *Śiva Purāṇas* the birth of Gaṇeśa is stated to have taken place from the bodily dirt of Pārvatī. While the *Liṅga*, *Vāmana* and the *Brahma Purāṇa* give credit of his birth to both Śiva and Pārvatī. The *Brahmavaivarta Purāṇa* describes that Gaṇeśa was born as a result of Pārvatī's *Vrata* and penances. Various myths about his elephant-head are also given in the Purāṇas. According to the *Matsya*, *Liṅga*, *Vāmana*, *Padma* and *Skanda Purāṇa*, Gaṇeśa was born with an elephant-head. But according to some Purāṇas such as the *Varāha*, *Skanda*, *Brahmavaivarta*, *Śiva* and *Bhāgavata Purāṇa* he was given the elephant-head later on. Different legends of his being *Ekadanta* and his *vāhana* rat are also given in the Purāṇas.

The iconography of Gaṇeśa is described in the religious literature, śilpa texts and other literary works. His iconographic traits can be traced from the vedic period. His various names given in the literature are Vakratuṇḍa, Gajānana, Ekadanta, Lambodara, Śūrpakarna, Bhālacandra, Vighnanāśaka, Gaṇādhipa, Gaṇanāyaka, Gaṇakrīḍa, Dvaimātura, Vikaṭa, Dhūmravarṇa, Mahendra, Heramba, Vināyaka, Cārukarna,



Paśupāla, Bhavātmaja, etc. Some of these names denote his physical characteristics. The attributes in his hands described in the literature are : *kuṭhāra*, *mūlakanda*, *pāśa*, *aṅkuśa*, *śūla*, *akṣamālā*, *paraśu*, *modaka*, *modaka-pātra*, *danta*, *svadanta*, *utpala*, *musala*, *vajra*, *triśūla*, *sudhā-pātra*, *cakra*, *daṇḍa*, *padma*, *lāngala*, *dhvaja*, *khaḍga*, *kheṭaka*, *dhanuṣa*, *śakti*, *mālā*, *muktā*, *bāṇa*, *puṣpamālā*, *mudgara*, *kapittha-phala*, *nāga-pāśa*, *kapāla*, *śara*, *gadā*, *ṭaṅka*, *ratna-kumbha*, *kalpalatā*, *bījapūraka*, *cāpa*, *vrihiagra*, *kamaṇḍalu*, *ikṣu*, *kārmukam*, *ratna*, *śaṅkha*, *dhāna-maṅjarī*, *dhāna-vrihi*, *apūpa*, *jambūphala*, *tila*, *veṇū*, mango, banana, *vetāla*, *nārikela*, *khaṭvāṅga*, *pustaka*, pomegranate, *vīṇā*, *śāli-pucha*, *śuka*, *maṇikumbha*, *bāṇa-kalikā*, *aṅgulīyak*, and *darbha* grass. *Mudrās* shown in hands are *abhaya* and *varada*.

Gaṇeśa is described of two, four, six, eight, ten and twelve arms. The *mukuta*s described are *karaṇḍa*, *jaṭā* and *kirīṭa*. His sitting postures described are *vīrāsana*, *sukhāsana*, *padmāsana* and *yogāsana*. Rat is the usual *vāhana* of Gaṇeśa but lion, horse, peacock have also been mentioned as his *vāhana*. He is also described as seated on a serpent. The garland of skulls for him is also described in the *Gaṇeśa Purāṇa*.

According to *Uttarakāmikāgama* a *prabhāvalī* should be provided for him. Iconography of Nṛtta-Gaṇapati is provided in the texts *Kriyākramadhyōtī* and *Śrī Tattvanidhī*. In the *Śilparatna* he is described seated in the lap of his mother Ambikā. Gaṇeśa is also described having three eyes. Iconography of Śakti-Gaṇeśa is also given in many purāṇas and texts. Gaṇeśa is accompanied by Ṛddhi and Buddhi. Some of the other names of his consorts are Siddhi, Śrī, Bhārati, Kubuddhi, Puṣṭi, Siddhalakṣmī, and Lakṣmī. In some descriptions the consort is described seated in the lap of Gaṇeśa, and both are touching private parts of each other. Five-faced Gaṇeśa is also described in the *Skanda Purāṇa*, the *Gaṇeśa-Purāṇa*, the *Rūpamaṇḍana* and *Śrī-Tattvanidhī*. An iconography of three-faced Gaṇeśa is described in the *Gaṇeśa-Purāṇa*. According to it the middle face is of Viṣṇu, the right is of Śiva and the left is of Brahmā. *Śrī-Tattvanidhī* also gives the description of two-faced and three-faced Gaṇeśa. According to the *Viṣṇudharmottara Purāṇa* left tusk should not be depicted. *Śukranīti* also describes that left tusk should be shown broken. The *Skanda Purāṇa* mentions Gaṇeśa of two tusks and four tusks. Tiger skin, as cloth, is also mentioned in the *Viṣṇudharmottara Purāṇa*. Gaṇeśa wearing *nāga-yajñopavīta* and ornaments is described in literature. In many purāṇas Gaṇeśa is described with a moon on his head, *liṅga* form of Gaṇeśa is also mentioned in the *Padma Purāṇa*.

The earliest appearance of Gaṇeśa in sculptural art can be traced back to the first-second centuries A.D. Representation of Gaṇeśa or a prototype of Gaṇeśa on a silver drachm of Hermaeus, an indo-Greek king of about 50 B.C. is disputed. The elephant-faced figures, depicted on the railing from Amaravati, the frieze from Kantaka cetinga stupa in Ceylon, and the fragmentary relief from Mathura have some resemblance to Gaṇeśa. All these fragments are of second century A.D. The terracotta images from Ter (Osmanabad district, Maharashtra) and Vecrapuram (Kurnool district, Andhra Pradesh)



are of Gaṇeśa and are of the Sātvāhana period, and can be assigned to circa second century A.D. The terracotta plaque of Gaṇeśa from Khairadih (Uttar Pradesh) is of Kushāṇa period. The terracotta figure from Akra (now in Pakistan) is also considered to be of pre-300 A.D.

The earliest images in stone are from Mathura (Uttar Pradesh) and are of Kushāṇa period. The common features of these earliest images are two-armed, single-tusked, pot-bellied, trunk turned towards left, the *modaka-pātra*, and the *nāga-yajñopavīta*. The earlier images of Gaṇeśa are characterised by somewhat slender limbs, and are not as muscular as those of the later period. Seated, standing and dancing forms are very popular and have been depicted in large number throughout India. In literature Gaṇeśa is described having two, four, six, eight, ten and twelve hands; while in sculptures he is depicted even with fourteen, sixteen and twenty hands. The earlier images are of two and four hands, and the number of hands increased from circa eighth century A.D. onwards.

The sitting postures depicted are *lalitāsana*, the *ardhaparyāṅkāśana*, the *mahārājāḷilāsana* and sometimes the *yogāsana* and *vīrāsana*. The postures mentioned in the literature are also almost the same. In the standing images, Gaṇeśa is shown in *samabhaṅga*, *dvibhaṅga*, and *tribhaṅga* postures. He is depicted dancing on the toes of right foot with the left leg stretched out and also vice-versa. In some images he is depicted dancing in the *catura* pose, and also on the heels of both the feet. Gaṇeśa is provided with different types of seats or thrones. In the earlier images the seats provided for him were simple. But later on he was depicted with different types of seats such as lotus seat, double-petalled lotus seat, and lotus cushion placed on the *tri-ratha*, *pañca-ratha* and *sapta-ratha* thrones. He is also provided with a *śimhāsana* which is generally the speciality of hill regions, but this seat is also noticed in some sculptures from Bihar. In some images from Rajasthan his lotus seat is placed on the head of a male being and also on a *kīrttimukha*. In some cases separate lotus seats are also provided for diety's foot, for his *vāhana* rat and for attribute *paraśu*. Seats are also adorned with lotus rosette.

In the earlier images Gaṇeśa is depicted bare headed but gradually his head was adorned with lotus *mukūṭa* and beaded lace. The *karaṇḍa mukūṭa*, *jaṭā-mukūṭa* and the *kirīṭa-mukūṭa* were added to enhance the beauty of the god. These *mukūṭas* are also described in literature for Gaṇeśa. Sometimes, the god is shown wearing an ornate *mukūṭa* studded with gems. Even crescent moon is shown adorning his forehead which is prescribed in literature also. Sometimes Gaṇeśa is also depicted with a high conical head-dress. In literature Gaṇeśa is described of one, two, three and five faces. In most of the images he is of single face and of two eyes. But a double-headed image from Gujarat and five-faced images from Madhya Pradesh are also noticed. The two-faced and five-faced images from Vārāṇasi (Uttar Pradesh) are worth mentioning, but these images are of



late medieval period. The five-faced images have four hands only but five-faced images of Gaṇeśa with Śakti, of circa thirteenth century A.D. from Orissa have ten hands. Third eye is also depicted in some images which is in accordance to the description given in the literature. Gaṇeśa is depicted almost nude in earlier images but later on he is shown wearing a *dhotī* and an *uttarīya*. Tiger-skin as an undergarment is also provided for him which is prescribed in literature also. The *nāga-yajñopavīta* is very common in almost all the depictions. Sometimes these *nāga-yajñopavītas* are left unknotted and in an image it is hanging unknotted on the right shoulder. Along with *nāga-yajñopavīta* the serpent is also worn by him as an ornament on the neck, on arms, anklets and as an *udarabandha*. The pearled and beaded ornaments are also depicted very often in the images. These are necklace, armlets, anklets, bracelets, rings, *yajñopavīta*, *udarabandha*, *urujālaka*, *mekhalā*, ear ornaments etc. Sometimes his ornaments are adorned with crescent moon and the lotus-rosette. The *kaustubha-maṇi* is also depicted adorning Gaṇeśa's chest, the palms of hand and the foot. Ornamentation in the images of Karnaṭaka increased to such an extent that even his tusks are shown wearing ornaments. The *nāga-yajñopavīta* and ornaments for him are described in literature also.

The earlier Gaṇeśa images are rather simpler in surface treatment but later ones show gradual inclusion of Vidyādhara, musicians, attendants, lotus rosette, mango bunch, leaves, lotus flower, umbrella, etc. as accompanying features. A *prabhāvalī* which is in accordance with the description given in the *Uttarkāmikāgama* is also provided in his sculptural representations. In a standing image from Gujarat a snake canopy is shown above his head and even a snake is shown encircling his feet.

Gaṇeśa's trunk is depicted in a variety of forms. It is long, short, fat and thin. Sometimes it originates from the centre of forehead. In one of the images from Assam, the trunk is a part of the head. In some images from Orissa and Uttar Pradesh it looks like a mask. In a few images the elephant skin is depicted very clearly on the trunk. The trunk is also shown adorned with the horizontal scars. The trunk is depicted as turned towards left, right and also hanging straight. Sometimes it turns immediately to left or right and sometimes it hangs straight and then turns towards left or right. In some images the trunk is hanging straight with a curl towards left or right at the end. In some images the trunk is raised above the shoulder while sometimes it curls near the neck. In an image from Andhra Pradesh a conch is depicted on the tip of the trunk giving the impression as if Gaṇeśa is blowing it. In an image from Uttar Pradesh the trunk sharply turns towards right parallel to shoulder and is placed on the *modaka-pātra* kept in the lower right hand. The tip of the trunk is also depicted in different ways. Sometimes it is picking up a *modaka* and sometimes it is just placed on the *modaka-pātra* with a curl or without a curl. According to *Viṣṇudharmottara Purāṇa* left tusk should not be depicted, while *Skanda Purāṇa* mentions Gaṇeśa of two tusks and four tusks. In sculptural



representation Gaṇeśa is depicted with one tusk (left or right) or both the tusks. In some images one tusk is depicted complete while the other is broken. In most of the images from Northern India the right tusk is depicted; while in the image from Southern India specially from Tamilnadu depiction of the left tusk is frequently noticed. It is also observed in some examples that when right tusk is depicted broken it is kept in the right hand; and when left tusk is broken it is kept in the left hand.

The *modaka-pātra* is one of the common attributes of Gaṇeśa. To show his fondness for *modakas*, he is depicted carrying it in almost all the representations, but examples are also there when this attribute is missing. Mostly his trunk is placed on the *modaka-pātra*, but example is there, where he is depicted eating *modaka* with his upper left hand. The *modaka-pātra* depicted are of different types such as bowl-shaped, tumbler-shaped, double-decker, etc. Generally the *modaka-pātra* is in the lower left hand of Gaṇeśa but its depiction in other hands such as in lower right, upper right and the upper left are also noticed. Sometimes the *modaka-pātra* is placed on a tripod and also beneath the seat. *Modaka-pātra* is also depicted on the heads of the attendants standing to Gaṇeśa's left and right.

The attributes depicted in Gaṇeśa's hands are *modaka-pātra*, *modaka*, *paraśu*, *padma*, *danta*, *svadanta*, *akṣamālā*, *kheṭak*, *aṅkuśa*, *pāśa*, *ikṣu*, bunch of flowers, bunch of leaves, *mūlaka*, *triśūla*, *nāga*, *kuṭhāra*, vase, *kamaṇḍalu*, *dhāna-mañjarī*, *śakti*, *gudā*, *śūla*, *ghaṇṭā*, pomegranate, *musala*, *bāṇa*, *cakra*, *dhanuṣa*, *nāga-pāśa*, *pustaka*, etc. All these attributes are described in literature also. But there are some other attributes described for Gaṇeśa in the literature which are not depicted in the sculptures. In the literature the *mudrās* shown by the hands of Gaṇeśa are *abhaya* and *varada* only. But in the sculptures the *mudrās* shown in the hands along with these are *vitarka*, *vyākhyāna*, *gajahasta* and *kaṭyavalambita*.

The *vanamālā* is depicted in some standing and dancing images. The *paraśu* which is a very common attribute, is mainly depicted in the upper left or the upper right hand of the seated images, but its depiction in the lower right hand of some images from Uttar Pradesh and West Bengal have also been noticed. Resting of the lower right hand on the handle of the *paraśu* is a common feature of the standing images but this feature is noticed in a few dancing images as well. In some sculptures Gaṇeśa's hand is shown resting on the head or shoulders of a dwarf figure instead of a *paraśu*.

The holding of snake above head by the two upper hands is a common feature of the dancing images but this feature is also noticed in a few seated and standing images. Generally the hood of snake is kept in the right hand and the tail in the left hand but in a few sculptures it has been noticed vice-versa. Sometimes the snake makes an arch above Gaṇeśa's head.



Although texts describe rat, lion, horse and peacock as the *vāhana* of Gaṇeśa, but in sculptures only rat is depicted as his *vāhana*. The only exception is a *Saptamātrkā* panel where tortoise is depicted as Gaṇeśa's *vāhana*. Sometimes the rat is adorned with belts, bells and ornaments and also shown relishing the *modakas*. In a sculpture which is housed in the Bharat Kala Bhavan (Varanasi) two rats are depicted on the pedestal and both are eating the *modakas*, kept in a *modaka -pātra* in the centre. In some cases the rat is also shown as dancing. In a few sculptures Gaṇeśa is depicted as seated, standing and dancing on the back of his *vāhana*, the rat.

The images from West Bengal, Bihar, Madhya Pradesh and Karnataka are more ornate than the images from other parts of the country. The *yogapaṭṭa* is a special feature of the images from Orissa but in a few images from Bihar, this feature is also noticed. The depiction of jack fruit and the tripod are peculiar to the images from Orissa. In dancing images he is also shown holding the hem of his *uttariya* in his hands. In an image from Uttar Pradesh he is also shown wearing a necklace whose pendants are in the shape of human fingers, skulls and tiger nails. *Kīrttimukha* is also depicted in Gaṇeśa's images. The extra-ordinary bulging belly, a peculiarity of seated images from South India, modifies the sitting posture of Gaṇeśa and depicts him with legs wide apart and the belly touching the seat.

Gaṇeśa is also represented with his Śakti in the sculptural art. The image of Gaṇeśa with his Śakti from Bhumara, Madhya Pradesh which is housed in the Boston Museum of Fine Arts and can be assigned to Gupta period, is perhaps the earliest representation. Gaṇeśa is depicted seated, standing and also dancing with his Śakti. Generally he is depicted with two and four arms but an eight-armed image from Tamilnadu and ten-armed images with one face only from Andhra Pradesh have been also noticed. Two five-faced and ten-armed images of Gaṇeśa with his Śakti are noticed from Orissa. Usually in Śakti-Gaṇeśa images, Gaṇeśa is seated in *lalitāsana* and the *ardhaparyāṅkāśana*, but in an image from South India he is seated in *vīrāsana*. His consort is depicted with two hands only. The sitting posture of *devī* is generally *lalitāsana* or *ardhaparyāṅkāśana* in the images from North India. But she sits with both her legs pendant in most of the images from South India. In most of the depictions, the consort is seated on Gaṇeśa's left lap. Gaṇeśa is also flanked by *devīs* on both sides. In some sculptures one *devī* is seated and the other is standing. Sculptures depicting consorts seated on both the laps of Gaṇeśa are also noticed. In some cases Gaṇeśa is seated but *devī* is standing. In some depictions Gaṇeśa and his consort both are seated separately, side by side. Generally Śakti and Gaṇeśa are depicted embracing each other but they are also depicted seated, standing and dancing without embracing each other. In some images from South India both are touching the private parts of each other. Such type of depiction is also described in literature.



Viṇāyakī (the female Gaṇeśa) is also represented in the sculptural art. A terracotta plaque from Rairh, Jaipur, Rajasthan is considered to be the earliest representation of the elephant-headed female deity. This image can be ascribed to circa first century B.C. to circa first century A.D. The trunk of this two-armed, standing image is turned towards right. The images of Viṇāyakī have been noticed seated, standing and dancing with two and four hands. The attributes and head-dresses are the same as of Gaṇeśa. She has been also depicted as seated or standing on the rat. Viṇāyakī is also represented with *mātrkāś*.

The iconographic description of Umā-Māheśvara given in the *Devatāmūrtiprakaraṇa* also prescribes the depiction of Gaṇeśa and Kumāra (Kārttikeya) with them. The *Sahasranāma stotra* of Gaṇeśa given in the *Gaṇeśa Purāṇa* also gives him the name 'Dakshinoumā-māheśvara' which means standing to the right side of Umā-Māheśvara. In the sculptures of Śiva and Pārvatī, Gaṇeśa is depicted seated, standing and dancing in all the corners. He is also depicted with Śiva alone. Gaṇeśa is also depicted seated and standing in any corner in the images of Pārvatī. Kārttikeya is also depicted with him in the images of Pārvatī. Gaṇeśa and Kārttikeya are also depicted under the seat of Śiva-Pārvatī in their *ālīṅgana-mūrti* and *Ravaṇānugrahamūrti*. Although Gaṇeśa is thought to be the son of Śiva and Pārvatī but in a sculpture depicting the wedding scene of Śiva-Pārvatī, he is also present. It seems that here Gaṇeśa is depicted as a deity and not as a son. In a sculpture Gaṇeśa and Kārttikeya are shown fighting under the seat of their parents. In a bronze Śiva liṅga from Bihar Gaṇeśa is depicted on the brim of the *liṅga*.

The iconographic description given in the *Matsya Purāṇa* prescribes that Gaṇeśa should be depicted with *Saptamātrkāś* also. The *Rūpamaṇḍana* and the *Devatāmūrtiprakaraṇa* give the description that Gaṇeśa should be depicted in the end of the *mātrkā* panel. In sculptures the two and four-armed Gaṇeśa is depicted in the *Saptamātrka* panels from circa sixth century onwards. He is depicted seated, standing and dancing with *Saptamātrka*. He is depicted in the beginning, in between and also at the end of the *mātrka* panels. In a *Saptamātrka* panel on the lintel of a temple at Osian, Gaṇeśa is shown seated with his Śakti in the beginning. His *vāhana* rat is also depicted in these representations but in one panel a *modaka-pātra* is placed in place of Gaṇeśa's *vāhana*. In a *Saptamātrkā* panel from Andhra Pradesh tortoise is depicted as the *vāhana* of Gaṇeśa.

Gaṇeśa is also depicted with the Navagrahas (nine planets). The two and four-armed Gaṇeśa is depicted seated, standing and dancing in the Navagraha panels. He is depicted in the beginning, in the middle and also at the end. In one of the panels Gaṇeśa is depicted after Sūrya. One of the panels depicts Gaṇeśa with Navagrahas and Daśāvataraś of Viṣṇu. His *vāhana* rat is also depicted in these panels.

Gaṇeśa is also included in *Pañcāyatana* group of Śiva, Pārvatī, Sūrya and Viṣṇu. Such representations are depicted in a Śiva liṅga or in a *stambha*. Gaṇeśa is depicted



standing and dancing in these representations. Examples are also where Viṣṇu is replaced by Brahmā and in one representation Gaṇeśa, Pārvatī, Kārttikeya and Sūrya are carved.

Gaṇeśa is also depicted in the *devapaṭṭas*. These *devapaṭṭas* are also known as Vārānasi-*paṭṭa*. The textual reference in the *Aparājitapṛcchā* about the 'catuha-kuṇḍa' coincides with these *paṭṭas* to some extent. This text describes that this catuha-kuṇḍa should have fourteen Īsa liṅgas, eleven Rudras, twelve Ādityas, twelve Gaṇādhīpas, five Līlās, nine Durgās, five Lodkapālas, three Agnis, Dīkpālas, eight *mātrkas*, four oceans, the best river Gaṅgā and Vārānasī herself seated in *padmāsana*. Gaṇeśa is depicted with other deities and the water creatures in these *devapaṭṭas*, which are from Uttar Pradesh and Madhya Pradesh and are of circa tenth and twelfth century A.D. The depictions of these *devapaṭṭas* coincide with the descriptions of 'Catuha-kuṇḍa' given in *Aparājitapṛcchā*, to some extent.

Gaṇeśa is also depicted with other deities such as Sūrya, Brahmā, Viṣṇu, Kubera, Gaja-Lakṣmī, Manasā, Varāha, Mahiṣāsura-mardīnī and Narasiṃha, etc.

Gaṇeśa on account of his popularity was included by the Buddhist into their pantheon, and was presented as a subordinate deity or sometimes being trampled upon by the Buddhist deities like Aparājitā and Parṇeśavarī. Iconography of Gaṇeśa is described in Buddhist works such as *Sādhana-mālā*, *Niṣpannayogāvalī* and *Dharmakośa-saṃgraha*.

Depiction of Gaṇeśa in Buddhist art is mostly found from Eastern India. The main reason behind it may be that Buddhism was originated, spread and existed for a long time in this part. Although Sarnath fragment of the late Gupta period depicts Gaṇeśa with other Brahmanical deities at the *parinirvāṇa* of Buddha, but here Gaṇeśa cannot be considered as a Buddhist deity. However, it can be a beginning of his sculptural representation in Buddhist art. The sculptures discussed are of different periods ranging from circa seventh century A.D. to circa thirteenth century A.D. However, images of later period are found in other countries such as Nepal and Tibet. In Indian Buddhist art, Gaṇeśa is mostly represented as being trampled upon by Buddhist deities Aparājitā and Parṇeśavarī. Gaṇeśa is also shown trampled upon by other Buddhist deities such as Mahākāla, Mañjuśrī and Vighnāntaka. But these images are found in Nepal and Tibet.

Iconographic features and attributes of Gaṇeśa in Buddhist art are similar to those of Gaṇeśa in the Brahmanical art. Aparājitā's epithet of 'Gaṇapati-samākṛānta' and her 'capetadānamudrā' given in the Buddhist text *Sādhana-mālā* clearly proves the intention of the Buddhists that they wanted to depict the supremacy of their deity over the Brahmanical god Gaṇeśa, as they were jealous of his rising popularity. All this goes to show that Gaṇeśa was not given the position of a god in Buddhism in India. At the same time one point is worth noting that on one hand Gaṇeśa is described as being trampled upon by Buddhist deities Aparājitā and Parṇeśavarī in their respective *sādhana*s in the Buddhist text *Sādhana-mālā*, but on the other hand independent *sādhana* is also ascribed



to Gaṇeśa in the same text. Another Buddhist text *Niṣpannayogavālī* also gives him a subordinate yet respectable position in its various maṇḍalas.

Gaṇeśa was also included by Jainas into their pantheon during the early medieval period retaining the iconographic features and attributes of the Brahmanical Gaṇeśa. The references about Gaṇeśa are found in the Jaina works, the *Abhidhānacintāmaṇi* and the *Triṣaṣṭiślākāpuruṣacarita*. The detailed iconographic features and attributes are described in the *Ācāradinakara*. According to this text Gaṇeśa is elephant-headed, uni-tusked, with large belly, heavy thighs, riding a mouse and may have two, four, six, eighteen or even one hundred eight arms. But the attributes of only four-armed Gaṇeśa are described.

From the study of various images, it is clear that images of Gaṇeśa in the Jaina and the Brahmanical traditions have almost similar features. His iconographic features and attributes such as elephant-head, uni-tusk, large-belly, heavy-thighs, number of arms, *varada-mudrā*, *abhaya-mudrā*, *paraśu*, *modaka* and the mount *mūṣaka* are according to the Jaina text, the *Ācāradinakara*. Besides these, the features and attributes such as *padma*, *aṅkuśa*, *svadanta*, *nakula*, *nāga*, *gadā*, *pāśa*, sugarcane stalk, *mūlaka*, *akṣamālā*, *śūla*, *bāṇa*, *triśūla*, *vajra*, *dhanuṣa*, *kalaśa*, pomegranate, *pustaka* are guided by both the Brahmanical works and the images. ram and an elephant as the mount of Jaina Gaṇeśa found respectively at Nadlai and Osian have no textual references.

It seems Gaṇeśa was included in the Jaina pantheon in and about the eight century A.D., and was given a position in Jaina worship though subsidiary. His images in Jaina art are also found with consort and also with Ambikā. Gaṇeśa with Śakti is not in accordance with the Jaina tradition but this may be due to tāntric influence. In Brahmanical art, sculpture of Ambikā or Pārvatī depicting Gaṇeśa in her lap is not noticed so far. But in the image of Jaina Yakṣī Ambikā at Ankai Tankai, Gaṇeśa is depicted in her lap. Gaṇeśa is also carved with seven *Tīrthaṅkars* and their *Śāsnadevīs*. It is just possible that some images of Gaṇeśa which are found in the Jaina temples may not be Jaina Gaṇeśa at all, but their presence in Jaina temples shows that the followers of Jainism also had reverence for Lord Gaṇeśa.





## Glossary

<i>Abhayamudrā</i>	A gesture of reassurance and protection, in which the hand is raised with its palm outward and fingers stretched.
<i>Adhiṣṭhāna</i>	The moulded pediment of a temple building.
<i>Akṣamālā</i>	A rosary of beads.
<i>Ālīḍha</i>	A particular pose or attitude of legs in the posture of an archer with the right leg outstretched and the left slightly bent.
<i>Āliṅgana</i>	An embrace.
<i>Āliṅgana-mudrā</i>	Embracing the consort.
<i>Aṅgulīya</i>	Finger ring.
<i>Añjali-mudrā</i>	A gesture of veneration and worship in which the palms are joined.
<i>Aṅkuśa</i>	Elephant goad.
<i>Apūpa</i>	Cake of flour, meal.
<i>Ardhaparyāṅkāśana</i>	A seated pose in which one leg folded and placed horizontally on the seat and with the knee resting on the seat, the other leg resting lightly on the ground.
<i>Ardhoraka</i>	Short undergarment.
<i>Āsana</i>	A seated posture; seat; pedestal.
<i>Aṣṭa-mātrkāś</i>	The 'Eight Mothers' - a group of eight mothers or śaktis, viz., Indrāṇī, Vaiṣṇavī, Cāmuṇḍā, Brahmāṇī, Kaumārī, Caṇḍikā (or Narasimhī), Vārāhī and Māheśvarī.
<i>Bājibandha</i>	A band of beads worn above the elbow.
<i>Bāṇa</i>	Arrow.
<i>Bāṇa-Kalikā</i>	An arrow of bud.
<i>Bhadrāsana</i>	A seated posture in which both legs hang pendant; an 'auspicious seat', or the name of a rectangular seat or throne.



<i>Bhālā</i>	Javelin.
<i>Bijapūraka</i>	A citron.
<i>Caitya</i>	A barrel-vaulted hall with stupa as focus of worship.
<i>Cakra</i>	Wheel or disc.
<i>Cāmaras</i>	Fly-whisks.
<i>Cāpa</i>	Bow.
<i>Capetadānamudrā</i>	A hand pose in which the right hand is menacingly extended upwards, just as is done in dealing a slap.
<i>Caumukhī</i>	Four-sided.
<i>Cintāmaṇī</i>	The 'wish-fulfilling gem' which may be held, or worn on the body.
<i>Daṇḍa</i>	stick; staff.
<i>Danta</i>	Tusk; Tooth.
<i>Darbha</i>	A species of sacred grass. ( <i>Saccharum Cylandicum</i> Lambk).
<i>Devakulikā</i>	Subsidiary shrine.
<i>Dhāna-mañjarī</i>	Rice-ear.
<i>Dhāna-vrīhi</i>	Grains of Rice.
<i>Dhanuṣa</i>	Bow.
<i>Dhotī</i>	A modern apparel consisting of a piece of cloth wrapped around the legs; the term is also used for designating the lower garment worn in ancient times.
<i>Dhvaja</i>	Flag.
<i>Dhyāna</i>	Pose of meditation. Both hands are placed on the lap, right hand on the left, with the fingers fully extended and the palms facing upwards; visualization of contemplation of a mental image.
<i>Dhyāni</i>	In meditation.
<i>Dvāparayuga</i>	Name of the third of the four ages of the world.
<i>Dvibhaṅga</i>	To stand with double bends in the body.
<i>Ekadanta</i>	'Having one tusk'. An epithet of Gaṇeśa.
<i>Gadā</i>	Mace, Club.
<i>Gaṇapatisamākrāntā</i>	Gaṇapati is being trampled.



<i>Gaṇas</i>	'Troop', 'multitude'. A class of minor deities, often of grotesque appearance, whose leader is Gaṇeśa.
<i>Garbhagrha</i>	Literally, womb-house; the dark sanctum of a temple housing an image of the divinity.
<i>Ghaṇṭā</i>	Bell, prayer bell.
<i>Guḍhamandapa</i>	Closed-hall.
<i>Haṁsa</i>	Swan or Goose.
<i>Hāra</i>	Necklace; Garland.
<i>Ikṣu</i>	Sugarcane.
<i>Jagatī</i>	Plinth, platform.
<i>Jaṅghā</i>	Wall frieze.
<i>Jambuphala</i>	Fruit of 'Rose-apple-tree'.
<i>Jaṭā</i>	Matted hair.
<i>Jaṭā-mukuṭa</i>	Crown of matted hair.
<i>Kalaśa</i>	Vase; water-pot; pitcher.
<i>Kalhāra</i>	Water-lily.
<i>Kaliyuga</i>	The last and worst of the four <i>yugas</i> or world ages.
<i>Kalpalatā</i>	Wish fulfilling creeper.
<i>Kalpa-mañjarī</i>	Cluster of flowers of a fabulous tree granting all desires.
<i>Kamala</i>	Lotus.
<i>Kamaṇḍalu</i>	An oblong water vessel with a handle and a spout.
<i>Kapāla</i>	Bowl made of a human skull.
<i>kapilī</i>	Walls enclosing a vestibule in front of the sanctum, sometimes connecting the <i>prāsāda</i> to a portico or <i>maṇḍapa</i> .
<i>Kapittha</i>	Wood-apple ( <i>Feronia elephantum</i> ).
<i>Karaṇḍa-mukuṭa</i>	'A small crown resembling an inverted bowl or basket. Sometimes the crown resembles a pile of pots.
<i>Kārmuka</i>	Bow.
<i>Karṇa</i>	Corner wall-division.
<i>Kaṭi</i>	"Waist", Wall (early synonyma for <i>jaṅghā</i> )



<i>Kaṭyavalambitamudrā</i>	A position of ease in which the left arm hangs down with the hand resting gracefully on the loin.
<i>Keyūra</i>	An armlet.
<i>Khaḍga</i>	Sword.
<i>Khaṭvāṅga</i>	A club formed by the bone of the forearm or leg with a skull attached to the tip.
<i>Kheṭaka</i>	Shield, either circular or rectangular, with a strap-handle on the back.
<i>Kirīṭa-mukuṭa</i>	A conical crown with ornamental top surmounted by a central pointed knob and studded with jewels.
<i>Kṛpāṇa</i>	Sword; dagger.
<i>Kṛta-Yuga</i>	Name of the first of the four ages of the world.
<i>Kūrma</i>	The tortoise.
<i>Kusuma</i>	Flower.
<i>Kuṭhāra</i>	Axe.
<i>Laḍḍuka</i>	A round ball of sweet.
<i>Lalāṭabimba</i>	Crest figure, central symbol on door lintel.
<i>Lalitāsana</i>	A seated position indicating relaxation and royal ease, in which one leg is placed on the seat, the other hangs down and sometimes rests on a small lotus flower base.
<i>Lambodara</i>	Having a large- belly.
<i>Lāṅgala</i>	Plough.
<i>Mahārājajalāsana</i>	A comfortable sitting posture with the hands resting on the knees.
<i>Makara</i>	Legendary aquatic animal with the head of a crocodile, a small proboscis and the body of a fish.
<i>Mālā</i>	Necklace; Rosary.
<i>Maṇḍapa</i>	Hall in front of the main shrine.
<i>Maṇi-Kumbha</i>	Pot of jewels.
<i>Mekhalā</i>	Belt, waist-ornament.
<i>Meṣa</i>	Ram.
<i>Modaka</i>	Sweetmeat, especially a rice-cake.
<i>Modaka-pātra</i>	Bowl of sweetmeat.



## Glossary

211

<i>Mudgara</i>	Hammer.
<i>Mudrā</i>	Symbolic hand gesture.
<i>Mukhamāṇḍapa</i>	Front-hall of a temple.
<i>Muktā</i>	Pearl.
<i>Mukuṭa</i>	Crown or Coronet.
<i>Mūlaka or Mūlakanda</i>	Radish.
<i>Mūṣaka</i>	Rat.
<i>Musala</i>	A wooden pestle, a cylindrical rod of hard wood.
<i>Nāga</i>	Serpent.
<i>Nāga-pāśa</i>	Noose formed of serpents.
<i>Nāga-yajñopavīta</i>	A sacred-thread composed of a snake or a serpent.
<i>Nakula</i>	Mongoose.
<i>Navagrahas</i>	The nine planets.
<i>Nūpura</i>	Anklet.
<i>Padma</i>	Lotus.
<i>Padmāsana</i>	Lotus seat; sitting posture in which the legs are crossed and the feet brought to rest on the thighs.
<i>Pañcāyatanalinga</i>	A <i>liṅga</i> symbolizing the five chief Hindu sects.
<i>Paraśu</i>	Battle-axe.
<i>Parikara</i>	Image-frame.
<i>Parinirvāṇa</i>	A term signifying the Buddha's death or departure from this life.
<i>Pāśa</i>	Noose.
<i>Patrasamooḥ</i>	A cluster of leaves.
<i>Pāyas-pātra</i>	The bowl filled with the pudding made with rice and milk.
<i>Phala</i>	Fruit.
<i>Phaṭka</i>	A belt of cloth or leather for keeping small weapons.
<i>Prabhāvalī</i>	A large ornamental circular or oval halo; aureole.
<i>Pratiṣṭhā-vidhāna</i>	Rules for the consecration of an image.
<i>Pratyālīḍha</i>	The stance of an archer with the left foot forward and the right drawn back.



<i>Puṣpamālā</i>	Flower garland.
<i>Pustaka</i>	Book; Manuscript.
<i>Raṅgamaṇḍapa</i>	Open type of pillared hall.
<i>Rathikā</i>	Framed niche.
<i>Ratna</i>	Jewel; gem.
<i>Ratna-kumbha</i>	A vessel filled with gems.
<i>Ratna-mukuṭa</i>	A jewelled crown.
<i>Rāvaṇānugraha-mūrti</i>	A gracious aspect of Śiva when seated on mount Kailāsa with Pārvati.
<i>Śakti</i>	A spear; female counterpart to the God.
<i>Śālī-pucha</i>	Rice-ear.
<i>Samabhaṅga</i>	Erect pose.
<i>Sanālpadma</i>	Lotus with stalk.
<i>Śaṅkha</i>	Conch-shell.
<i>Saptamātrkāś</i>	The seven mothers, the most popular images being Brāhmi, Māheśvarī, Kaumārī, Vaiṣṇavī, Indrāṇī, Vārāhī, and Cāmuṇḍā. Other mothers include Danturā, Śivadūti and Narasiṁhī.
<i>Śasanadevī</i>	Female messenger of a <i>tīrthaṅkara</i> .
<i>Śikhara</i>	Spire of the temple.
<i>Saumyarūpa</i>	Mild appearance.
<i>Śrādhā-Ceremony</i>	Funeral rites.
<i>Sudhā-pātra</i>	Vase full of nectar.
<i>Śuka</i>	Parrot.
<i>Śukanāśa</i>	Antefix above the roof of <i>kapilī</i> .
<i>Śūla</i>	Spear; Trident.
<i>Śūrpakarṇa</i>	Having ears like a winnowing basket.
<i>Svadanta</i>	Own broken tusk.
<i>Taṅka</i>	Small chisel-like weapon.
<i>Tarjanī</i>	Pose in which the extended forefinger points upward, frequently employed for warning or scolding someone.
<i>Tarjanī-hasta-mudrā</i>	Same as <i>Tarjanī-mudrā</i> .



<i>Tarjanī-mudrā</i>	A threatening position of the hand in which the index finger is extended and points upward, the other fingers closed to form a fist.
<i>Tila</i>	Sesame ( <i>Sesamum Indicum</i> )
<i>Toraṇa</i>	Arch.
<i>Tretā-Yuga</i>	Name of the second of the four ages of the world.
<i>Tribhaṅga</i>	Standing with three bends in the body.
<i>Trinetra</i>	Three-eyed.
<i>Triśūla or Śūla</i>	Trident.
<i>Tīrthaṅkara</i>	Chief saint of Jainism of whom the last ( <i>Mahāvīra</i> ) was a historical person.
<i>Udarabandha</i>	A broad band or belt worn at the junction of the thorax and abdomen.
<i>Utpala</i>	Lily or blue lotus.
<i>Uttariya</i>	A shawl-like garment worn over or across the upper part of the body.
<i>Vāhana</i>	Vehicle or mount.
<i>Vajra</i>	Thunderbolt.
<i>Valaya</i>	Bracelet.
<i>Varada-mudrā</i>	The boon bestowing posture.
<i>Varāha-damstra</i>	Having teeth like a Boar.
<i>Veṇu</i>	Flute.
<i>Vetāla</i>	A class of hideous demons.
<i>Vighnas</i>	The obstacles.
<i>Vīṇā</i>	Musical instrument, lute, usually having seven strings.
<i>Viśālakāya</i>	Huge-bodied.
<i>Vitarkamudrā</i>	The gesture of reasoning.
<i>Vrīhi-agra</i>	Rice-ear.
<i>Vyākhyānamudrā</i>	The gesture of explaining or teaching.
<i>Yajñopavīta</i>	Sacred-thread.
<i>Yogāsana</i>	A seat or throne; and a yogic position in which the meditator sits cross-legged with his hands laid on his lap, or on his knees.





**PASSAGES FROM THE ORIGINAL TEXTS ON THE  
ICONOGRAPHIC FEATURES OF  
GAṆEŚĀ**

1. *Rgveda*, II.23.1.

गणानां त्वा गणपतिं हवामहे कविं कवीनामुपमश्रवस्तमम् ।  
ज्येष्ठराजं ब्रह्मणां ब्रह्मणस्पत आ नः शृणवन्नूतिभिः सीद सादनम् ॥ १ ॥

2. *Taittirīya Āraṇyaka*, 10.1.

तत्पुरुषाय विद्महे वक्रतुण्डाय धीमहि । तन्नो दन्तिः प्रचोदयात् ॥ १ ॥

3. *Bṛhatsamhitā*, 58.58.

प्रमथाधिपो गजमुखः प्रलम्बजठरः कुठारधारी स्यात् ।  
एकविषाणो विण्मृन्मूलकन्दं सुनीलदलकन्दम् ॥ 58 ॥

4. *Gaṇeśātharvaśirṣa Upaniṣad*, 9.

एकदन्तं चतुर्हस्तं पाशमङ्कुशधारिणम् । रदं च वरदं हस्तैर्बिभ्राणं मूषकध्वजम् ॥  
रक्तं लम्बोदरं शूर्पकर्णकं रक्तवाससम् । रक्तगन्धानुलिप्ताङ्गं रक्तपुष्पैः सुपूजितम् ॥  
भक्तानुकम्पिनं देवं जगत्कारणमच्युतम् । आविर्भूतं च सृष्ट्यादौ प्रकृतेः पुरुषात्परम् ॥  
एवं ध्यायति यो नित्यं स योगी योगिनां वरः ॥



5. *Gaṇapati Upaniṣad*, 92.

एकदन्तं चतुर्हस्तं पाशमङ्कुशधारिणम् । अभयं वरदं हस्तैर्बिभ्राणं मूषकध्वजम् ॥  
रक्तं लम्बोदरं शूर्पकर्णकं रक्तवाससम् । रक्तगन्धानुलिप्ताङ्गं रक्तपुष्पैः सुपूजितम् ॥

6. *Gaṇeśapurvatāpinī Upaniṣad*, 109. 2.

सोऽपश्यदात्मनाऽऽत्मानं गजरूपधरं देवं शशिवर्णं चतुर्भुजं यतो वा  
इमानि भूतानि जायन्ते यतो वायान्ति यत्रैव च ।

7. *Viṣṇudharmottara Purāṇa*, 3. 71. 13-16.

विनायकस्तु कर्तव्यो गजवक्त्रश्चतुर्भुजः ।  
शूलकं चाक्षमालां च तस्य दक्षिणहस्तयोः ॥ 13 ॥  
पात्रं मोदकपूर्णं तु परशुश्चैव वामतः ।  
दन्तश्वास्य न कर्तव्यो वामे रिपुनिसूदन ॥ 14 ॥  
पादपीठकृतः पाद एक आसनगो भवेत् ।  
पूर्णं मोदकपात्रं तु कराग्रे तस्य कारयेत् ॥ 15 ॥  
लम्बोदरस्तथा कार्यः स्तब्धकर्णश्च यादव ।  
व्याघ्रचर्माम्बरधरः सर्पयज्ञोपवीतवान् ॥ 16 ॥

8. *Matsya Purāṇa*, Uttar Bhāg, 260. 52-55.

विनायकं प्रवक्ष्याम गजवक्त्रं त्रिलोचनम् ।  
लम्बोदरं चतुर्बाहुं व्यालयज्ञोपवीतिनम् ॥ 52 ॥  
ध्वस्तकर्णं बृहत्तुण्डमेकदंष्ट्रं पृथूदरम् ।  
स्वदन्तं दक्षिणकर उत्पलं चापरे तथा ॥ 53 ॥  
मोदकं परशुं चैव वामतः परिकल्पयेत् ।  
बृहत्त्वात्क्षिप्तवदनं पीनस्कन्धाङ्गाघ्रिपाणिकम् ॥ 54 ॥  
युक्तं तु ऋद्धिबुद्धिभ्यामधस्तान्मूषकान्वितम् ।  
कात्यायन्याः प्रवक्ष्यामि रूपं दशभुजं तथा ॥ 55 ॥



9. *Bhaviṣya Purāṇa*, Brahma Parva, 29. 3-6.

श्वेतार्कमूलं संगृह्य कुर्याद्गणपतिं बुधः ।  
 अंगुष्ठपर्वमात्रं तु पद्मासनगतं तथा ॥ 3 ॥  
 चतुर्भुजं त्रिनेत्रं च सर्वाभरणभूषितम् ।  
 नागयज्ञोपवीताङ्गं शशाङ्कतशेखरम् ॥ 4 ॥  
 दंतं सव्ये करे दद्याद्वितीये चाक्षसूत्रकम् ।  
 तृतीये परशुं दद्याच्चतुर्थे मोदकं न्यसेत् ॥ 5 ॥  
 कुङ्कुमं चंदनं चापि सभालभनमुच्यते ।  
 वासोभिर्भूषणै रक्तैर्माल्यैश्चाराधयेद्गणम् ॥ 6 ॥

*Bhaviṣya Purāṇa*, Brahma Parva, 30, Introduction Caturthī Kalpe, Vināyaka  
 Pujāvidhī Varnanam.

ॐ गणपतये वक्रतुण्डाय गजदन्ताय गुलगुलेतिनिनादाय  
 चतुर्भुजाय त्रिनेत्राय मुशलपाशवज्रहस्ताय सर्वभूतदमनाय  
 सर्वलोकवशंकराय सर्वदुष्टोपघातजननाय  
 सर्वशत्रुविमर्दनाय सर्वराज्यसमीहनाय राजानमिह  
 वशमानय हन हन पच पच वज्राङ्कुशेन गणेश फट्  
 स्वाहा ॥

10. *Linga Purāṇa*, I. 105. 9-12.

इभाननाश्रितं वरं त्रिशूलपाशधारिणम् ।  
 समस्तलोकसंभवं गजाननं तदांबिका ॥ 9 ॥  
 ददुः पुष्पवर्षे हि सिद्धा मुनीन्द्रास्तथा खेचरा देवसंघास्तदानीम् ॥  
 तदा तुष्टुवुश्चेष्टदंतं सुरेशाः प्रणेमुर्गणेशं महेशं वितन्द्राः ॥ 10 ॥  
 तदा तयोर्विनिर्गतः सुभैरवः समूर्तिमान् ।  
 स्थितो ननर्त्त बालकः समस्तमङ्गलालयः ॥ 11 ॥  
 विचित्रवस्त्रभूषणरैलंकृतो गजाननो ।  
 महेश्वरस्य पुत्रकोऽभिवन्द्य तातमंबिकाम् ॥ 12 ॥



11. *Varāha Purāṇa*, 23. 17.

कुमार गजवक्त्रस्त्वं प्रलम्बजठरस्तथा ।  
 भविष्यसि तथा सपैरुपवीतगतिर्ध्रुवम् ।  
 एवं शशाप तं देवीस्तीव्रकोपसमन्विता ॥ 17 ॥

12. *Vāmana Purāṇa*, 28. 58-59.

मालिनी तूर्णमगमद् गृहं स्नानस्य कारणात् ।  
 तस्यां गतायां शैलेयी मलाच्चक्रे गजाननम् ॥  
 चतुर्भुजं पीनवक्षं पुरुषं लक्षणान्वितम् ।  
 कृत्वोत्ससर्ज भूम्यां च स्थिता भद्रासने पुनः ॥ ॥

13. *Nārada Purāṇa*, 1.66. 139.

पाशांकुंशाभयवरान्दधानं कंजहस्तया ।  
 पत्न्याश्लिष्टं रक्ततनुं त्रिनेत्रं गणपं भजेत् ॥ 139 ॥

*Nārada Purāṇa*, 1.65. 82.

बन्धूकामे स्वशक्त्या तु सहितापास्वगाय च ।  
 पाशांकुशसुधापात्रमोदकोल्लासपाणये ॥ 82 ॥

*Nārada Purāṇa*, 1.68. 17.

उद्यन्मार्तण्डसदृशं लोकस्थित्यन्तकारणम् ।  
 सशक्तिकं भूषितांगं दंतचक्राद्युदायुधम् ॥ 17 ॥



14. *Padma Purāṇa*, *Sṛṣṭikhanda*, 62. 2-8.

एकदन्तं महाकायं तप्तकाञ्चनसंनिभम् ।  
 लम्बोदरं विशालाक्षं वन्देऽहं गणनायकम् ॥ 2 ॥  
 कृष्णाजिनधरं नागयज्ञोपवीतिनम् ।  
 बालेन्दुकलिकामौलिं वन्देऽहं गणनायकम् ॥ 3 ॥  
 सर्वविघ्नहरं देवं सर्वविघ्नविवर्जितम् ।  
 मूषकोत्तममारुह्य देवासुरमहाहवे ॥ 4 ॥  
 सिद्धिकामं महाबाहुं वन्देऽहं गणनायकम् ।  
 अम्बिकाहृदयानन्दं मातृकापरिवेष्टितम् ॥ 5 ॥  
 भक्तप्रियं मदोन्मत्तं वन्देऽहं गणनायकम् ।  
 चित्ररत्न-विचित्राङ्गं चित्रमाल्यविभूषणम् ॥ 6 ॥  
 वामरूपधरं देवं वन्देऽहं गणनायकम् ।  
 गजवक्त्रं सुरश्रेष्ठं चारुकर्णविभूषितम् ॥ 7 ॥  
 पाशाङ्कुशधरं देवं वन्देऽहं गणनायकम् ।  
 यक्षकिंनरगन्धर्वैः सिद्धविद्याधरैः सदा ॥ 8 ॥

*Padma Purāṇa*, *Sṛṣṭikhanda*, III, 61. 31-32.

गणपतिर्विघ्नाराजो लम्बतुण्डो गजाननः ।  
 द्वैमातुरश्च हेरम्ब एकदन्तो गणाधिपः ॥ ॥ ॥  
 विनायकश्चारुकर्णः पशुपालो भवात्मजः ।  
 द्वादशैतानि नामानि प्रातरुत्थाय यः पठेत् ॥ ॥ ॥

*Padma Purāṇa*, *Sṛṣṭikhanda*, III, 63. 35-36.

महामायं महाकायं हेरम्बं त्वां नताः स्म ह ॥ ॥ ॥  
 एकदन्तं महाप्राज्ञं वक्रतुण्डं विनायकम् ।  
 [+ मूषिकावाहनं देवं विघ्ननाशं नता वयम् ॥ ॥ ॥



*Paçma Purāṇa*, Sṛṣṭikhanda, III, 63. 14.

देशे च भारते वर्षे वनितापूर्वसंनिधौ,  
लौहित्यदक्षिणे तीरे लिङ्गरूपो विनायकः ।। ।।

15. *Agni Purāṇa*, 71. 1-2.

गणपूजाम् प्रवक्ष्यामि निर्विघ्नमखिलार्थदाम् ।  
गणाय स्वाहा हृदयमेकदंष्ट्राय वै शिरः ।। 1 ।।  
गजकर्णिके च शिखा गजवक्त्राय वर्म च ।  
महोदराय स्वदन्तहस्तायाक्षि तथाऽस्त्रकम् ।। 2 ।।

*Agni Purāṇa*, 301. 4-5.

वक्रतुण्डाय एकदंष्ट्राय महोदराय गजवक्त्राय  
विकटाय, विघ्नराजाय धूम्रवर्णाय ।  
दिग्विदिक्षु यजेदेतौल्लोकेशांश्चैव मुद्रया ।। 4 ।।  
मध्यमातर्जनीमगताङ्गुष्ठौ समुष्टिकौ ।  
चतुर्भुजं मोदकाढ्यं दण्डपाशांकुशान्वितम् ।। 5 ।।

*Agni Purāṇa*, 71. 6-7.

गणपतिर्गणाधिपो गणेशो गणनायकः ।  
गणक्रीडो वक्रतुण्ड एकदंष्ट्रो महोदरः ।। 6 ।।  
गजवक्त्रो लम्बकुक्षिर्विकटो विघ्ननाशनः ।  
धूम्रवर्णो महेन्द्राद्याः पूजका गणपतेः स्मृताः ।। 7 ।।



*Agni Purāṇa*, 50. 23-26.

विनायको नराकारो बृहत्कुक्षिर्गजाननः ॥ 23 ॥  
 बृहच्छुण्डो ह्युपवीती मुखं सप्तकलं भवेत् ॥ ॥  
 विस्तारादूर्ध्वतश्चैव शुण्डं षट्त्रिंशदङ्गुलम् ॥ 24 ॥  
 कला द्वादश नाडी तु ग्रीवा सार्द्धकलोच्छ्रिता ।  
 षट्त्रिंशदङ्गुलं कण्ठं गुह्यमर्धमङ्गुलम् ॥ 25 ॥  
 नाभिरू ॥ द्वादशं च जङ्घे पादे तु दक्षिणे ।  
 स्वदन्तं परशुं वामे लङ्गुलं चोत्पलं शये ॥ 26 ॥

16. *Garuḍa Purāṇa*, 129. 25-26.

गणपूज्यो वक्रतुण्ड एकदंष्ट्री त्रियम्बकः ।  
 नीलग्रीवो लम्बोदरो विकटो विघ्नराजकः ॥ 25 ॥  
 धूम्रवर्णो भालचन्द्रो दशमस्त विनायकः ।  
 गणपतिर्हस्तिमुखो द्वादशारे यजेद्रणम् ॥ 26 ॥

17. *Skanda Purāṇa*, I.I. 11. 5-11.

पञ्चवक्त्रो गणाध्यक्षो दश बाहुस्त्रिलोचनः ।  
 कांतस्फटिकसंकाशो नीलकंठो गजाननः ॥ 5 ॥  
 मुखानि तस्य पञ्चैव कथयामि यथातथम् ॥ 6 ॥  
 मध्यमं तु मुखं गौरं चतुर्दन्तं त्रिलोचनम् ।  
 शुंडादंडमनोज्ञं च पुष्करे मोदकान्वितम् ॥ 7 ॥  
 तथान्यत्पीतवर्णं च नीलं च शुभलक्षणम् ।  
 पिंगलं च तथा शुभ्रं गणेशस्य शुभाननम् ॥ 8 ॥  
 तथा दशभुजेष्वेव ह्यायुधानि ब्रवीमि वः ।  
 पाशं परशुपद्मे च अंकुशं दंतमेव च ॥ 9 ॥  
 अक्षमालां लांगलं च मुसलं वरदं तथा ।  
 पूर्णं च मोदकैः पात्रं पाणिना च विचिंतयेत् ॥ 10 ॥  
 लंबोदर विरुपाक्षं निवीतं मेखलान्वितम् ।  
 योगासने चोपविष्टं चंद्रलेखांकशेखरम् ॥ 11 ॥



*Skanda Purāṇa*, I.I. 11. 13.

चतुर्भुजं त्रिनयनमेकदंतं महोदरम् । पाशांकुशधरं देवं दंतमोदकपात्रकम् ॥ 13 ॥

*Skanda Purāṇa*, I.I. 11. 18.

एकदंते भवक्त्रेति तथा मूषकवाहन । कुमारगुरवे तुभ्यं पूजनीयः प्रयत्नतः ॥ 18 ॥

*Skanda Purāṇa*, III.II. 12. 26-28.

जटिलं वामनं चैव नागयज्ञोपवीतकम् ।  
त्र्यक्षं चैव महाकायं करध्वजंकुठारकम् ॥ 26 ॥  
दधानं कमलं हस्ते सर्वविघ्नविनाशनम् ।  
रक्षणाय च लोकानां नगरादक्षिणाश्रितम् ॥ 27 ॥  
सुप्रसन्नं गणाध्यक्षं सिद्धिबुद्धिनमस्कृतम् ।  
सिंदूराभं सुरश्रेष्ठं तीव्रांकुशधरं शुभम् ॥ 28 ॥

*Skanda Purāṇa*, VII.I. 38. 46-47.

महागणपतिं शूरमजितं जयवर्द्धनम् ।  
एकदंतं च द्विदंतं चतुर्दंतं चतुर्भुजम् ॥ 46 ॥  
त्र्यक्षं च शूलहस्तं च रक्तनेत्रं वरप्रदम् ।  
अजेयं शंकुकर्णं च प्रचण्डं दंडनायकम् ।  
आयस्कदंडिनं चैव हुतवक्रं हुतप्रियम् ॥ 47 ॥

18. *Brahmavaivarta Purāṇa*, Gaṇapati Khanda, 13. 5.

विघ्नेशश्च गणेशश्च हेरम्बश्च गजाननः ।  
लम्बोदरश्चैकदन्तः शूर्पकर्णो विनायकः ॥ 5 ॥



19. *Siva Purāṇa*, Kailāsa Samhitā, 7. 14-16.

एवं ध्यात्वा यजेद्बन्धपुष्पादिभिरनुक्रमात् ।  
 पद्मस्य नैर्ऋते पद्मे गणपत्यासनोपरि ॥ 14 ॥  
 मूर्तिं प्रकल्प्य तत्रैव गणानां त्वेति मंत्रतः ।  
 समावाह्य ततो देवं ध्यायेदेकाग्रमानसः ॥ 15 ॥  
 रक्तवर्णं महाकायं सर्वाभरणभूषितम् ।  
 पाशांकुशेष्टदशनानन्दधानङ्करपङ्कजैः ॥ 16 ॥

20. *Bhāgavata Purāṇa*, 35.8.

लम्बोदरं महाबाहुं चारुवक्त्रं मनोहरम् ।  
 त्रिनेत्रं रक्तवर्णं च मध्याह्नार्क-समप्रभम् ॥ 8 ॥

21. *Gaṇeśa Purāṇa*, Upāsana Khaṇḍa, 12. 33-38.

दर्शयामास तान् रूपं मनोनयननन्दनम् ।  
 पादाङ्गुली-नखश्री-भिर्जित-रक्ताब्ज-केसरम् ॥ 33 ॥  
 रक्तांबरं प्रभावात्तु जित-संध्यार्क-मण्डलम् ।  
 कटिसूत्र-प्रभा-जालै-र्जित-हेमाद्रिशेखरम् ॥ 34 ॥  
 खड्गखेटधनुःशक्तिशोभि चारु चतुर्भुजम् ।  
 सुनासं पूर्णिमाचन्द्र-जितकांति-मुखांबुजम् ॥ 35 ॥  
 अहर्निशं प्रभायुक्तं पद्म-चारु सुलोचनम् ।  
 अनेक-सूर्य - शोभाजिन् मुकुटभ्राजि मस्तकम् ॥ 36 ॥  
 नानाताराङ्कितव्योम - कान्तिजिदुत्तरीयकम् ।  
 वराहदंष्ट्रा - शोभाजिदेकदन्तविराजितम् ॥ 37 ॥  
 ऐरावतादि-दिक्पाल-भयकारि सुपुष्करम् ।  
 दृष्ट्वैव सहसा देवं प्रणेमुस्ते मुदा मुने ।  
 पादांबुजमुपस्पृश्य ततः स्तोतुं प्रचक्रमुः ॥ 38 ॥



**Gaṇeśa Purāṇa**, Upāsana Khaṇḍa, 40. 33-38.

जगाम तत्क्षणादेव वीणागानरतो मुनिः ।  
 ततः सर्वे सुरवरा गणेशं ध्यानतत्पराः ॥ 33 ॥  
 एकपादस्थिताः केचित्केचित्पद्मासनस्थिताः ।  
 केचिद्वीरासनयुताः केचिन्मीलितलोचनाः  
 निराहारा जितश्वासा जेपुर्मन्त्रं मुनीरितम् ॥ 34 ॥  
 ततो बहुगते काले करुणाब्धिर्गजाननः  
 अनुष्ठानं निरिक्ष्यैषां देवानां चिरकालजम् ॥ 35 ॥  
 आविर्बभूव गणपस्तेषामग्रे वरप्रदः ।  
 उल्लसत् स्वर्णमुकुटश्चारुकुण्डलमंडितः ॥ 36 ॥  
 दन्तन्यस्तकरो राजत् कटिसूत्रवरांगदः ।  
 पाशं सृणिं च परशुं कमलं च भुजैर्दधत् ॥ 37 ॥  
 रक्तचन्दन-कस्तूरी-सिन्दूर-शशिभूषणः ।  
 विद्युत्तेजो लसत्कान्तिः कोटिसूर्यसमप्रभः ॥ 38 ॥

**Gaṇeśa Purāṇa**, Upāsana Khaṇḍa, 44. 25-30.

सोऽतपत्तपं उग्रं तु शतवर्षाणि शंकरः ।  
 ततस्तस्य मुखाम्भोजान् निर्गतस्तु पुमान्परः ॥ 25 ॥  
 पंचवक्त्रो दशभुजो ललाटेन्दुः शशिप्रभः ।  
 मुंडमालोः सर्पभूषो मुकुटांगद-भूषणः ॥ 26 ॥  
 अग्न्यर्कशशिनो भाभिस्तिरस्कुर्वन्दशायुधः ।  
 तद्भासा घर्षितो देवोऽपश्यदुग्रं पुरः स्थितम् ॥ 27 ॥  
 विनायकं पंचमुखं पंचास्यमपरं शिवम् ।  
 तं दृष्ट्वाऽतर्कयद्देवः किमहं द्विविधोऽभवम् ॥ 28 ॥  
 किंवा ममैव रूपेण त्रिपुरोऽयमिहागतः ।  
 त्रयस्त्रिंशत्कोटि देवेष्वपरः पंचवक्त्रवान् ॥ 29 ॥  
 अथवा स्वप्न एवायं दृष्टो दीर्घतरो मया  
 अथवा मे वरं दातुमागतोऽयं गजाननः ॥ 30 ॥



**Gaṇeśa Purāṇa, Upāsana Khaṇḍa, 46. 93.**

दंष्ट्रालग्नद्विपघटो देवार्थात्तगजाकृतिः ।  
धनं धनपतेर्बुधुर्धनदो धरणीधरः ॥ 93 ॥

**Gaṇeśa Purāṇa, Upāsana Khaṇḍa, 69. 14-16.**

तस्योपरि लिखेद्यन्त्रमागमोक्तं विधानतः ।  
तत्र मूर्तिं गणेशस्य सौवर्णीं लक्षणान्विताम् ॥ 14 ॥  
एकदंतं महाकायं तप्तकांचन-सन्निभम् ।  
लंबोदरं विशालाक्षं ज्वलत्-पावक-लोचनम् ॥ 15 ॥  
आखुपृष्ठसमारूढं चामरैर्वीजितं गणैः ।  
शेष-यज्ञोपवीतं च चिन्तयेत्तं गजाननम् ॥ 16 ॥

**Gaṇeśa Purāṇa, Upāsana Khaṇḍa, 82. 26-28.**

ततः प्रसन्नो भगवानाविरासीद् गजाननः ।  
चतुर्भुजो महाकायो महामायोऽतिसुन्दरः ॥ 26 ॥  
नागयज्ञोपवीती च नानालंकार-शोभितः ।  
मुकुटी कुंडली भ्राजच्चारुगंडो लसन्मुखः ॥ 27 ॥  
मुक्ताप्रवालमालाभिभ्रजिद्वक्षा महाभुजः ।  
परशुं कमलं दन्तं मोदकांश्च दधद्भुजैः ॥ 28 ॥

**Gaṇeśa Purāṇa, Upāsana Khaṇḍa, 87. 31-35.**

प्रसन्नोऽभूत्तदैवास्य परमात्मा गजाननः ।  
दर्शयामास सेनान्यै योगिध्येयमनुत्तमम् ॥ 31 ॥  
निजं रूपं महातेजाश्चतुर्भुजविराजितम् ।  
महामुकुटसंशोभि कुंडलांगदशोभितम् ॥ 32 ॥



एकदन्तं भालचन्द्रं शुण्डादण्डविराजितम् ।  
 पाशांकुशकरं माला-दन्तहस्तं सुशोभनम् ॥ 33 ॥  
 मुक्तामणिगणोपेतं सर्पराजयुतोदरम् ।  
 दिव्यास्त्रपरीधानं दिव्यगन्धानुलेपनम् ॥ 34 ॥  
 अनेकसूर्यसंकाशं तेजोज्वाला-सुदीपितम् ।  
 ददर्श षण्मुखस्तत्र विस्मयोत्फुल्ललोचनः ॥ 35 ॥

*Gaṇeśa Purāṇa*, Upāsana Khaṇḍa, 91. 7-10.

जजापैकाक्षरं मन्त्रं दिव्यवर्षसहस्रकम् ।  
 ततः प्रसन्नो भगवान् द्विरदानन ईश्वरः ॥ 7 ॥  
 चतुर्भुजोऽरविन्दाक्षो महामुकुटमण्डितः ।  
 पाशांकुशधरो मालादन्तहस्तः शुभांगदः ।  
 सुवर्णमणिरत्नाढ्य मुक्तामालालसद्गलः ॥ 8 ॥  
 सर्पोदरः कोटिसूर्य-विलसदीप्ति-मण्डलः ।  
 विकसन्नेत्र-विभ्राजच्चारुशुण्डा-लसन्मुखः ॥ 9 ॥  
 आविरासीत् कश्यपस्य पुर एवं गजाननः ।  
 क्षुद्रघण्टा-नूपुराणां खान्मुखरिताङ्घ्रियुक् ॥ 10 ॥

*Gaṇeśa Purāṇa*, Kṛīḍākhanda, 5. 29-31.

तेजोराशिः पुरस्तस्याः सूर्यकोटिसमप्रभः ।  
 गजाननो दशभुजो कुण्डलाभ्यां विराजितः ॥ 29 ॥  
 कामातिसुन्दरतनुः सिद्धिबुद्धिसमायुतः ।  
 मुक्तामालां च परशुं बिभ्रद्यो मेघपुष्पजम् ॥ 30 ॥  
 काञ्चनं कटिसूत्रं च तिलकं मृगनाभिजम् ।  
 उरगं नाभिदेशे तु दिव्यांबरविराजितम् ॥ 31 ॥



*Ganeśa Purāṇa*, Kṛīḍākhaṇḍa, 17. 25-28.

दिव्याम्बरो दशभुजो मुक्तामालाविभूषितः ।  
 सिद्धिबुद्धियुतः कर्णकुण्डलाभ्यां विराजितः ॥ 25 ॥  
 शुंडादंडमुखो लम्बकर्णः सिन्दूरमंडितः ।  
 अहिशोभि महानाभिः क्वणच्चरणनूपुरः ॥ 26 ॥  
 महामुकुटशोभाढ्यो दशायुधलसत्करः ।  
 एकदन्तो भालचन्द्रः क्षुद्रघंटा-विराजितः ॥ 27 ॥  
 मयूरवाहनो देववृन्दवन्दितपादुकः । क उवाच ।  
 इति तद्वचनं श्रुत्वा पद्मासनगतः स्वयम् ॥ 28 ॥

*Ganeśa Purāṇa*, Kṛīḍākhaṇḍa, 40. 23-26.

एकदन्तं द्विदन्तं च त्रिनेत्रं दशहस्तकम् ।  
 शुंडादंडमुखं विघ्ननाशनं पापहारकम् ॥ 23 ॥  
 भक्तानां वरदं नित्यं सृष्टिस्थित्यन्तकारकम् ।  
 अनादिमध्यनिधनं भूतादिं भूतवर्धनम् ॥ 24 ॥  
 त्रिलोकेशं सुराधीशं दुष्टदानवमर्दनम् ।  
 लम्बकर्णं बृहद्भानुं व्यालभूषाधरं शुभम् ॥ 25 ॥  
 एवं स्तुत्वा तु तं देवं गणेशं सर्वसिद्धिदम् ।  
 शुश्रुवुस्ते नभोवाणीं माभूद्वो मानसो ज्वरः ॥ 26 ॥

*Ganeśa Purāṇa*, Kṛīḍākhaṇḍa, 63. 7-9.

देहं कृत्वा विशालं स सिंहारूढो धनुष्करः ।  
 सिद्धिबुद्धियुतो गर्जन्नादयन्गिरिकन्दराः ॥ 7 ॥  
 तेजसा लोपयन्सूर्यं वमन्नग्निकणान्मुखात् ।  
 बाणं खड्गं च परशुं धनुर्हस्ते विधारयत् ॥ 8 ॥  
 नभोमार्गेण नगराद्वहिर्यातो विनायकः ।  
 क्ष्वेडितेन स दैत्यानां मनांसि परिकम्पयन् ॥ 9 ॥



*Gaṇeśa Purāṇa*, Krīḍākhaṇḍa, 72. 29.

चतुर्भुजां त्रिनयनां सर्वभूषणभूषिताम् ।  
शूर्पकर्णा गजमुखीं सर्वावयसुन्दराम् ॥ 29 ॥

*Gaṇeśa Purāṇa*, Krīḍākhaṇḍa, 80. 5-7.

किरीटकुण्डलधरो दशबाहुस्त्रिशूलभृत् ।  
भालचन्द्रः शंखचक्रमुक्तामालाविभूषितः ॥ 5 ॥  
अक्षमाला च कमलं कस्तूरीतिलकं दधत् ।  
मध्ये नारायणमुखो दक्षिणे च शिवाननः ॥ 6 ॥  
वामे ब्रह्ममुखः शेषे पद्मासनगतो विभुः ।  
तत्फणामण्डलच्छायः कुन्दकर्पूरसन्निभः ॥ 7 ॥

*Gaṇeśa Purāṇa*, Krīḍākhaṇḍa, 1. 18-21.

सिंहारूढो दशभुजः कृते नाम्ना विनायकः ।  
तेजोरूपी महाकायः सर्वेषां वरदो वशी ॥ 18 ॥  
त्रेतायुगे बहिरूढः षड्भुजोऽप्यर्जुनच्छविः ।  
मयूरेश्वरनाम्ना च विख्यातो भुवनत्रये ॥ 19 ॥  
द्वापरे रक्तवर्णोऽसावाखुरुदश्चतुर्भुजः ।  
गजानन इति ख्यातः पूजितः सुरमानवैः ॥ 20 ॥  
कलौ तु धूम्रवर्णोऽसावश्वारूढो द्विहस्तवान् ।  
धूम्रकेतुरिति ख्यातो म्लेच्छानीकविनाशकृत् ॥ 21 ॥

22. *Mudgala Purāṇa*, 1.4. 16-18.

चतुर्भुजं महाकायं गजवक्त्रं महोदरम् ।  
मुकुटेन विराजन्तं कर्णकुण्डलधारिणम् ॥ 16 ॥  
रत्नमालाधरं पूर्णं नाभिशेषविभूषितम् ।  
किंकिणिकायुक्तपादं कणच्चरणनूपुरम् ॥ 17 ॥  
सिद्धिबुद्धियुतं चिन्तामणिभूषितवक्षसम् ।  
एकचित्तेन च ध्यात्वाऽसाधयत्तं समाधिना ॥ 18 ॥



*Mudgala Purāṇa*, 1. 6.29.

प्रत्यक्षतां ययौ तत्र शुंडादंडविराजितः ।  
लंबोदरो महाकर्णश्चतुर्बाहुस्त्रिनेत्रभृत् ॥ 29 ॥

*Mudgala Purāṇa*, 1. 7.48-50.

पाशाङ्कुशधरायैव दंताभयधराय च ।  
चतुर्भुजाय वै शूर्पश्रुतये तुंदिलाय च ॥ 48 ॥  
महते चैकदंताय महतां च महीयसे ।  
लघवे लघुरूपाय लघूनां लाघवे नमः ॥ 49 ॥  
गजवक्त्राय देवाय ब्रह्मणे ब्रह्मरूपिणे ।  
ब्रह्मणस्पतये चैव ब्रह्मदात्रे नमो नमः ॥ 50 ॥

*Mudgala Purāṇa*, 1. 21.33-35.

आखुवाहश्चतुर्बाहुः सिद्धिबुद्धिसमन्वितः ।  
प्रमोदामोदकाद्यैश्च संवृतो भक्तवत्सलः ॥ 33 ॥  
नानाभूषणशोभाद्यो गजवक्त्रो महोदरः ।  
एकदंतस्त्रिनेत्रश्च चतुरायुधभूषितः ॥ 34 ॥  
चिंतामणिमणिं बिभ्रद् हृदये द्युतिजालकम् ।  
महाभक्तमुवाचेत्थं हर्षयन् सर्वभावतः ॥ 35 ॥

*Mudgala Purāṇa*, 1. 32.30-33.

नमस्ते वक्रतुंडाय गजवक्त्राय ते नमः ।  
एकदंताय देवाय सर्वाधिपतये नमः ॥ 30 ॥  
निर्गुणाय निरूपाय चतुर्बाहुधराय ते ।  
सिंहवाहाय नागानां पत्युर्नाभौ धराय च ॥ 31 ॥  
अनंताय ह्यपाराय दुर्लक्ष्याय नमो नमः ।  
पाशाकुंशधरायैव नागयज्ञोपवीतिने ॥ 32 ॥  
वरदाभयहस्ताय सिद्धिबुद्धिवराय च ।  
ब्रह्मभूताय भक्तानां ब्रह्मभूयकराय ते ॥ 33 ॥



**Mudgala Purāṇa, 1. 51.17-19.**

सिंहारूढं चतुर्बाहुं पाशकुंशधरं प्रभुम् ।  
 वरदाभयहस्तं च सिद्धिबुद्धिसमन्वितम् ॥ 17 ॥  
 रक्तवर्णं सुशोभाढ्यं गजवक्त्रं महोदरम् ।  
 विविधैः शेषनाभिं तं भूषणैः सुविराजितम् ॥ 18 ॥  
 चिन्तामणिधरं पूर्णं तेजोराशिं महाप्रभम् ।  
 हृष्ट्वा देवं मुदा युक्तः शंकरः प्रणनाम ह ॥ 19 ॥

**Mudgala Purāṇa, 1. 37.36.**

सिंहारूढो महाबाहुरेकदंतविराजितः ।  
 पाशाकुंशधरो भूत्वा ययौ संग्राममंडलम् ॥ 36 ॥

**Mudgala Purāṇa, 1. 38.42.**

सिंहारूढं चतुर्बाहुं विघ्ननाशं नमामि च ।  
 सिद्धिबुद्धिपतिं चैव सिद्धिबुद्धिप्रदायकम् ॥ 42 ॥

**Mudgala Purāṇa, 2. 53.12-13.**

ततोऽकस्मान् महादेव एकदंतः प्रतापवान् ।  
 बभूव प्रकटस्तेषां समीपे भयदायकः ॥ 12 ॥  
 मूषकारूढमुग्रं तं नरनागस्वरूपिणम् ।  
 शस्त्रपाणिं चतुर्बाहुं हृष्ट्वा दैत्याः सुविस्मिताः ॥ 13 ॥

**Mudgala Purāṇa, 3.13.5-8.**

हेरंबस्य हृदि ध्यानं चक्रतुः परमाहृतौ ।  
 शांतिं प्राप्तौ ततो विप्रा न मुंचुंतौ गजाननम् ॥ 5 ॥



एवं वर्षशते पूर्णे तयोराश्रमगोऽभवत् ।  
 हेरंबः सिंहगो भूत्वा नागयज्ञोपवीतवान् ॥ 6 ॥  
 चतुर्बाहुधरश्चैव त्रिनेत्रो भूषणैर्वरैः ।  
 भूषितः सिद्धिबुद्धिभ्यां युतो लंबोदरः प्रभुः ॥ 7 ॥  
 नानापुष्पमयीं मालां त्रिशूलं मुद्ररं तथा ।  
 अंकुशं च करैर्विप्रा दधानस्तेजसा युतः ॥ 8 ॥

*Mudgala Purāṇa*, 7.8.13-17.

हेरंबायैकदंताय शूर्पकर्णाय दुण्डये ।  
 लंबोदराय वै तुभ्यं भक्तपाल नमो नमः ॥ 13 ॥  
 स्वानंदपतये तुभ्यं योगाकारस्वरूपिणे ।  
 शांतिभ्यः शांतिदात्रे ते शांतिस्थाय नमो नमः ॥ 14 ॥  
 ज्येष्ठराजाय पूज्याय सर्वेषां सर्वनायक ।  
 विनायकाय देवानां दैत्यानां पालकाय ते ॥ 15 ॥  
 आदिपूज्याय चांते ते अविशिष्टाय ते नमः ।  
 सिद्धिबुद्धिपते तुभ्यं चतुर्भुज नमो नमः ॥ 16 ॥  
 शेषस्योपरिसंस्थाय नागेशध्वजधारिणे ।  
 गजाननाय देवेश नमो दैत्येशरूपिणे ॥ 17 ॥

*Mudgala Purāṇa*, 7.15.6-9.

पुत्रोऽहं ते महाभागे वरदानप्रभावतः ।  
 मा भयं कुरु कल्याणि पश्य मां सौम्यरूपिणम् ॥ 6 ॥  
 ततः सोन्मील्य चक्षुस्तं पश्यति स्म भयातुरा ।  
 बालं चतुर्भुजं देवं शुंढादंडधरं परम् ॥ 7 ॥  
 परश्वादिमहास्त्रैश्च संयुतं चन्द्रशेखरम् ।  
 लंबोदरं चैकदंतं शेषनाभिसमायुतम् ॥ 8 ॥  
 शूर्पकर्णं त्रिनेत्रं तु नानाभूषणभूषितम् ।  
 अमूल्यवस्त्रसंयुक्तं गले चिंतामणिं धरम् ॥ 9 ॥



**Mudgala Purāṇa**, 8. 9.4-6.

देवर्षिभिः प्रहर्षेण स्थापितो धूम्रवर्णकः ।  
 शुंडादंडमुखः श्रीमांश्चतुर्बाहुप्रधारकः ॥ 4 ॥  
 त्रिनेत्र एकदंतश्च परश्वादिसमन्वितः ।  
 अहंकारो गणेशानं भजते तत्र नित्यशः ॥ 5 ॥  
 वामे सिद्धिर्दक्षिणांगे बुद्धिः सर्वप्रियंकरी ।  
 पुरतो मूषकस्तस्य धूम्रवर्णस्य शोभनः ॥ 6 ॥

23. **Ajitāgama**, Kriyāśāde, Śatṭrimśo Paṭala (36), Lines 302-303, 338-339.

विनायकः

त्रिनेत्रं गजवक्त्रं च करण्डमुकुटान्वितम् ।  
 टङ्कपाशधरं चापि दन्तलङ्घुकधारि च ॥ 302 ॥  
 एकदन्तं प्रलम्बोष्ठं नागयज्ञोपवीतधृक् ।  
 रक्ताम्बरं रक्तनिभमासीनं संस्थितं तु वा ॥ 303 ॥

वीरभद्र गणेश

वीरभद्रो गणेशश्च कीर्णकुञ्चितमूर्धजः ॥ 338 ॥  
 चतुर्भुजस्त्रिनेत्रश्च कृष्णपरशुसंयुतः ।  
 सुखासीनस्तु कर्तव्यो वीरासनयुतस्तु वा ॥ 339 ॥

24. **Amśumadbhedāgama**.

विनायकः

स्थानकं वासनं वापि पद्मपीठे विशेषतः । स्वदन्तं दक्षिणे हस्ते वामहस्ते कपित्थकम् ॥ ॥  
 मोदकं गजहस्ते तु अङ्गुशं दक्षिणे परे । वामहस्ते तु पाशं वा नागं वाप्यक्षमालिका ॥ ॥  
 त्रिनेत्रं चतुर्भुजं ह्येवं दुकूलवसनान्वितम् । आभङ्गं समभङ्गं वा स्थानके तु प्रकल्पयेत् ॥ ॥  
 आसने त्वासनं चेतु वामपादं तु शाययेत् । वामे तरेणोरुमूर्ध्नि पादेनोत्कुटिकासनम् ॥ ॥  
 ईषद्वक्रतनुर्वामे कर्तव्यन्तु विशेषतः । व्यालयज्ञोपवीती च किरीटमुकुटान्वितः ॥ ॥  
 सर्वाभरणसंयुक्तो महाकायो महोदरः । एवं विनायकं ख्यातं षण्मुखस्य ततश्शृणु ॥ ॥



25. *Uttarkāmikāgama.*

गजवत्तू गणधीशो भूतरूपो महोदरः ।  
 नागयज्ञोपवीतस्तु घनपिण्डोरुजानुकः ॥ ॥  
 नीलनीरुहाभस्तु चतुर्दोर्दण्डमण्डितः ।  
 अवामवामावर्तेभहस्तः पद्मासने स्थितः ॥ ॥  
 स्वदन्तं परशुं कुर्यात्स्वदक्षिणकरद्वये ।  
 लङ्कुं चाक्षमालां च वामपाणावथोत्पलम् ॥ ॥  
 रक्तवस्त्रधरं वाथ श्यामाभं कनकप्रभम् ।  
 पीतकञ्चुकसंछन्नं किरीटमकुटोज्ज्वलम् ॥ ॥  
 शुक्लयज्ञोपवीतं च सर्वाभरणभूषितम् ।  
 स्वं शृगं वाङ्कुशं दक्षे वामे पाशं च लङ्कुम् ॥ ॥  
 स्थानकं वासनं वाथ गणेशं कारयेत्ततः ।  
 त्रिभिर्विराजितं नेत्रैर्नेत्राभ्यामथवा द्विजाः ! ॥ ॥  
 पद्मस्थं वापि पीठस्थं मूषिकस्थमथापि वा ।  
 इष्टासनस्थितो वापि प्रभादिपरिमण्डितः ॥ ॥  
 एवं स्यात्केवलो विघ्नराजशक्त्यान्वितोऽथवा ।  
 गणेशो भारतीश्रीभ्यां वामेऽवामे युतोऽथवा ॥ ॥  
 शक्त्यैकया युतो देवो यादि तल्लक्ष्म कथ्यते ।  
 आसीनमासने रत्नमकुटादिविभूषितम् ॥ ॥  
 श्यामवर्णं तथां शक्तिं धारयन्तं दिगम्बरम् ।  
 उत्सङ्गे निहितां देवीं सर्वाभरणभूषिताम् ॥ ॥  
 दिगम्बरां सुवदनां भुजद्वयसमन्विताम् ।  
 विघ्नेश्वरीतिविख्यातां सर्वावयवसुन्दरीम् ॥ ॥  
 पाशहस्तां तथा गुह्यं दक्षिणेन करेण तु ।  
 स्पृशन्तीं देवमप्येवं चिन्तयेन्मन्त्रनायकम् ॥ ॥  
 चतुर्भुजं त्रिनेत्रं च पाशाङ्कुशधरं विभुम् ।  
 इक्षुखण्डकरोपेतं वामेन देविगुह्यकम् ॥ ॥  
 स्पृशन्तं पुष्करेणापि खण्डमिक्षोस्तु हे द्विजाः ! ।  
 एवं संपाद्य तन्मन्त्रैः प्रतिष्ठामारभेद्विजाः ! ॥ ॥



26. *Suprabhedāgama*.

फलं दक्षिणहस्ते तु वामहस्ते स्वशृङ्गकम् ।  
 पादाङ्कुशोर्ध्वहस्ते तु गजहस्ते लङ्कुम् ।। ।।  
 करण्डमकुटं प्रोक्तं सर्वाभरणभूषितम् ।  
 शिरश्चक्रप्रभां कृत्वा पद्मपीठोपरि स्थितम् ।। ।।  
 दाडिमीपुष्पसङ्काशं सर्वाभरणभूषितम् ।  
 आसनं स्थानकं वापि कारयेद्विघ्ननायकम् ।। ।।

27. *Amarakośa*, 1.1.38.

विनायको विघ्नराजद्वैमातुरगणाधिपः ।  
 अप्येकदन्त-हेरम्ब-लम्बोदर-गजाननाः ।। ।।

28. *Aparājitapṛcchā*, 212.35-37.

गणपतिः

गजाननं चतुर्बाहुं त्र्यक्षं पुरुषरूपिणम् ।  
 एकदन्तं महाचण्डं व्यालयज्ञोपवीतिनम् ।। 35 ।।  
 स्वदन्तं दक्षिणे हस्ते परशुं चाऽपरे करे ।  
 उत्पलं चोर्ध्वतो नाभेस्तस्याऽधो मोदकं स्थितम् ।। 36 ।।  
 सिन्दूररक्तं कुम्भं च कुङ्कुमारुणविग्रहम् ।  
 कुर्याच्च मूषकारूढं सिद्धिदं सर्वकामदम् ।। 37 ।।

29. *Mayamata*, 36.122-126.

गणाधिपः

गजाननस्त्वेकदन्तः समस्थस्तु त्रिलोचनः ।  
 रक्तवर्णश्चतुर्बाहुर्भूतरूपो महोदरः ।। 122 ।।



नागयज्ञोपवीतस्तु घनपिण्डोरुजानुकः ।  
 पद्मासनोपरिष्ठात्तु वामाङ्घ्रिशयितं (तथा) ॥ 123 ॥  
 दक्षिणं कुञ्चितं पादं वामावर्ताङ्गुलीयकम् ।  
 स्वदन्तमङ्कुशं कुर्याद् दक्षिणे (वै) करद्वये ॥ 124 ॥  
 वामद्वयेऽक्षमालां च लङ्गुलं च प्रदापयेत् ।  
 करण्डिकाभमौल्यङ्गो हाराद्याभरणान्वितः ॥ 125 ॥  
 एवं गणाधिपः प्रोक्तः स्थितो वा पद्मपीठके ।  
 नृते च षट्चतुर्बाहुः (सकेतु-) राखुवाहनः ॥ 126 ॥

### 30. *Pratiṣṭhālakṣaṇasārasamuccaya.*

गणेशः

गणेशः पुरुषाकारो गजकर्णो गजाननः ।  
 महोदरो बृहदेह एकदन्तस्त्रिलोचनः ॥ 184 ॥  
 घनकायो बृहच्छुण्डो गाढजङ्घोरुजानुकः ।  
 दिव्याम्बरधरः कार्यो नागयज्ञोपवीतवान् ॥ 185 ॥  
 चतुर्दशाङ्गुलं तस्य विस्तारेभाननं शुभम् ।  
 षोडशाङ्गुलं दैर्घ्याच्छुण्डं षड्विंशदङ्गुलम् ॥ 186 ॥  
 अर्काङ्गुलं पृथुग्रीवा त्र्यङ्गुला चोच्छ्रयेण तु ।  
 पीनः समुन्नतोऽस्करः कर्तव्यो गणनायकः ॥ 187 ॥  
 सगर्ता षडङ्गुला कार्या नाभिर्विस्तरतो बुधैः ।  
 कण्ठगुह्यान्तरं कार्यं समं द्वात्रिंशदङ्गुलम् ॥ 188 ॥  
 उरुजङ्घे च कर्तव्ये पादौ च द्वादशङ्गुलौ ।  
 मस्तकं निबिडं व्यस्तं वामकुम्भसमुन्नतम् ॥ 189 ॥  
 कर्णौ दृगन्तविस्तारौ बाहुल्येनाङ्गुलौ मतौ ।  
 रन्ध्र-रन्ध्राङ्गुलौ कुम्भौ तन्मध्ये सूत्रमानतः ॥ 190 ॥  
 दन्तकोशे भवेत्तस्य शुण्डामूलं दशाङ्गुलम् ।  
 एकैकं हासयोगेन यावद्वेदाङ्गुलस्थितिः ॥ 191 ॥  
 छिद्रं सार्धाङ्गुलं चाध्रं (प) पुष्करेण समाङ्गुलम् ।  
 पञ्चतालप्रदैर्घ्यं च चतुस्तालविवेशनम् ॥ 192 ॥



ताले ताले नेत्राहं क्षिप्त्वा स्थौल्येन वर्तयेत् ।  
 स्वदन्तं दक्षिणे पाणौ वामहस्ते च लङ्गुलम् ॥ 193 ॥  
 परशुं दक्षिणे दद्यादुत्पलं च तथेत्तरे ।  
 एतन्मानसमायुक्तं सर्वलोकहितावहम् ।  
 गणेशलक्षणं प्रोक्तं चतुर्हस्तं तु नान्यथा ॥ 194 ॥

हेरम्बः

नागपाशधरं वामे दक्षिणे साक्षमालिकम् ।  
 भुजाभ्यामधिकं कुर्यात्षड्भुजं पूर्ववच्च तम् ॥ 195 ॥  
 एभिर्युक्तं द्विहस्ताद्यं दक्षिणैकं प्रसारितम् ।  
 वामं चाभयदं हस्तं शुभं चाष्टभुजान्वितम् ॥ 196 ॥  
 वैशाखकरणैर्युक्तं नानाभरणभूषितम् ।  
 पद्माधस्तात्तु कर्तव्यो महाखुशचारूपवान् ॥ 197 ॥  
 सितपद्मोपविष्टं तु पूर्वरूपं चतुर्भुजम् ।  
 षड्भुजश्चाष्टबाहुश्च प्रहृष्टस्ताण्डवाकुलः ॥ 198 ॥  
 गणेशस्य त्रिधा रूपं विघ्नघ्नं सर्वसिद्धिदम् ।  
 आद्यं सितं गृहेऽभीष्टं त्रिविधं सुरमन्दिरे ॥ 199 ॥

31. *Rūpamaṇḍana*, 5. 15-18.

गणेशः

दन्तञ्च परशुं पद्मं मोदकञ्च गजाननः ।  
 गणेशो मूषिकारूढो बिभ्राणः सर्वकामदः ॥ 15 ॥

हेरम्बः

वरं तथाऽङ्गुशं दन्तं दक्षिणे पार्श्वधाभयौ (पार्श्वधाभये) ।  
 वामे कपालं वाणाक्षं पाशं कौमुदकी (कोमोदकी) तथा ॥ 16 ॥  
 धारयन्तं करै रम्यैः पञ्चवक्त्रं त्रिलोचनम् ।  
 हेरम्बं मूषिकारूढं कुर्यात् सर्वार्थकामदम् ॥ 17 ॥



वक्रतुण्डः

लम्बोदरं त्रिनयनं पाशाङ्कुशधरं परम् ।  
वरदाभयहस्तञ्च लसत्कर्णं (चलत्कर्णं) सचामरम् ॥ 18 ॥

32. *Devatāmurtiprakaraṇa*, 8. 21-28.

गणेशः

दण्डञ्च परशुं पद्मं मोदकञ्च गजाननम् ।  
गणेशं मूषकारूढं सिद्धिदं सर्वकामदम् ॥ 21 ॥

हेरम्बः

वरं तथाऽङ्कुशं दण्डं परशुं चाभयं क्रमात् ।  
कपालञ्च शरश्चाक्षमालापाशगदा करे ॥ 22 ॥  
पञ्चवक्त्रं त्रिनेत्रञ्च हेरम्बञ्च गणेश्वरम् ।  
मूषके च समारूढं सर्वकामार्थसाधकम् ॥ 23 ॥

गजाननः

रक्ताङ्गो गजवक्त्रः स्याद् रत्नकुम्भं तथाऽङ्कुशम् ।  
परशुञ्च तथा द(न्तो?न्तं) दक्षिणाधःकरक्रमात् ॥ 24 ॥

वक्रतुण्डः

लम्बोदरं त्रिनयनं पाशाङ्कुशधरं परम् ।  
वरदाभयहस्तञ्च चलत्कर्णं (समाचरम् ? सचामरम्) ॥ 25 ॥

उच्छिष्ट — गणपतिः

उच्छिष्टं मूषकस्थञ्च त्र्यक्षं व्यालोपवीतिनम् ।  
भग्नदन्ताक्षसूत्रञ्च परशुं मोदकक्रमात् ॥ 26 ॥



हेरम्बः

सिन्दूराभं त्रिनेत्रञ्च(म?अ)भयं मोदकं(वच?तथा) ।  
 टङ्कं शरोऽक्षमाला च मुद्रं चाङ्कुशं तथा ।  
 त्रिशूलं चेति हस्तेषु दधानं कुन्दवत् सितम् ॥ 27 ॥

क्षिप्रगणपतिः

पाशाङ्कुशौ कल्पलता(भृङ्ग?भृङ्गं) बिभ्रत् करेषु च ।  
 शशिमौलस्त्रिनेत्रश्च रक्तः क्षिप्रगणाधिपः ॥ 28 ॥

33. *Silparatna*, Uttar Bhāg, 25. 25-63, 74.

बीजगणपतिः

रक्तो रक्ताङ्गरागांशुककुसुमयुतस्तुन्दिलश्चन्द्रमौलि-  
 नेत्रैर्युक्तस्त्रिभिर्वागमनकरचरणो बीजपूरात्तनासः ।  
 हस्ताग्राकलृप्तपाशाङ्कुशरदवरदो नागवक्त्रोऽहिभूषो  
 देवः पद्मासनो वो भवतु नतसुरो भूतये विघ्नराजः ॥ 52 ॥

धृतपाशाङ्कुशकल्प(क)लतिकास्वरदश्च बीजपूरयुतः ।  
 शशिशकलकलितमौलिस्त्रिलोचनोऽरुणतनुश्च गजवदनः ॥ 53 ॥

भासुरभूषणदीप्तो बृहदुदरः पद्मविष्टरो ललितः ।  
 (ध्येयोऽनायतदोःपत्सरसिरुहः) संपदे सदा मनुजैः ॥ 54 ॥

रक्ताक्षमालां परशुं च दन्तं भक्ष्यं च दोर्भिः परितो दधानम् ।  
 हेमावदातं त्रिदृशं गजास्यं लम्बोदरं तं शिरसा नमामि ॥ 55 ॥

नमामि पाशाङ्कुशदन्तभक्ष्यसंलक्षितं त्र्यक्षमुदारकुक्षिम् ।  
 नागाननं नागकृतोत्तरीयमुत्तप्तहेमप्रभमेकदन्तम् ॥ 56 ॥



विघ्नेशं सपरश्वधाक्षवटिकादन्तोल्लसल्लङ्घुकै-  
 दोर्भिःपाशसृणीस्वदन्तवरदाद्यैर्वा चतुर्भिर्युतम् ।  
 शुण्डाग्राहितबीजपूरमुरुकुक्षिं त्रीक्षणं संस्मरेत्  
 सिन्दूराभमिभास्यमिन्दुशकलाद्याकल्पमब्जासनम् ॥ 57 ॥

हेरम्बः

सिंहोपरि स्थितं देवं पञ्चवक्त्रं गजाननम् ।  
 दशबाहुं त्रिनेत्रं च जाम्बूनदसमप्रभम् ॥ 58 ॥  
 प्रसादाभयदातारं पात्रं पूरितमोदकम् ।  
 स्वदन्तं सव्यहस्तेन बिभ्रतं चापि सुव्रते ॥ 59 ॥  
 करकं चाक्षसूत्रं च परशुं मुद्गरं तथा ।  
 पाशाङ्कुशकरां शक्तिं देवं लम्बोदरं शुभम् ॥ 60 ॥  
 पीवरं चैकदन्तं च तुम्बुरूणां गणान्वितम् ॥ ॥

बालगणपतिः

बालः प्रसूतमात्रोऽयम्बिकाङ्के निवेशितः ॥ 61 ॥  
 अतिरक्तो गजमुखो द्विरदो रत्नभूषितः ।  
 चषकं पुष्करे बिभ्रत् सृणिपाशौ करद्वये ॥ 62 ॥  
 द्वाभ्यां कल्पलतां दोर्भ्यां डोलयन् रत्नवर्षिणीम् ।  
 एवं ध्यात्वा जपेन्मन्त्रं बालाख्यं गणनायकम् ॥ 63 ॥

शक्तिगणपतिः

द्वाभ्यां विभ्राजमानं द्रुतकनकमहाशृङ्खलाभ्यां कराभ्यां  
 बीजापूरादिशुम्भदशभुजललितं पञ्चबीजस्वरूपम् ।  
 सन्ध्यासिन्दूरवर्णं स्तनभरनमितं तुन्दिलं सन्नितम्बं  
 कण्ठादूर्ध्वं करीन्द्रं युवतिमयमधो (तं?) नौमि देवं गणेशम् ॥ 74 ॥



34. *Śāradātilaka Tantra*, 13.4; 13.35-38; 13.70; 13.77-79.

सिन्दूराभं त्रिनेत्रं पृथुतरजठरं हस्तपद्मैर्दधानं  
 दन्तं पाशाङ्कुशेषान्युस्करविलसद्बीजपूराभिरामम् ।  
 बालेन्दुद्योतिमौलिं करिपतिवदनं दानपूराद्र्गण्डं  
 भोगीन्द्राबद्धवपुषं भजत गणपतिं रक्तवस्त्राङ्गरागम् ॥ 4 ॥

हस्तीन्द्राननमिन्दुचूडमरुणच्छायं त्रिनेत्रं रसा  
 दाश्लिष्टं—प्रियया सपद्मकरया स्वाङ्गस्थया सन्ततम् ।  
 बीजापूरगदाधनुस्त्रिशिखयुक्चक्राब्जपाशोत्पल  
 ब्रीह्यग्रस्वविषाणरत्नकलशान् हस्तैर्वहन्तं भजे ॥ 35 ॥  
 गण्डपालीगलद्दानपूरलालसमानसान् ।  
 द्विरेफान् कर्णतालाभ्यां वारयन्तं मुहुर्मुहुः ॥ 36 ॥  
 कराग्रधृतमाणिक्यकुम्भवक्त्रविनिःसृतैः ।  
 रत्नवर्षैः प्रीणयन्तं साधकान्मदविह्वलम् ॥ 37 ॥  
 माणिक्यमुकुटोपेतं रत्नाभरणभूषितम् ।  
 ध्यायन्मन्त्रं जपेन्मन्त्री चतुर्लक्षं समाहितः ॥ 38 ॥

सिन्दूराभमिभाननं त्रिनयनं हस्तेषु पाशाङ्कुशौ  
 बिभ्राणं मधुमत्कपालमनिशं साङ्ख्येन्दुमौलिं भजे ।  
 पुष्ट्याश्लिष्टतनुं ध्वजाग्रकरया पद्मोल्लसद्वस्तया  
 तद्योन्याहितपाणिमात्तवसुमत्पात्रोल्लसत्पुष्करम् ॥ 70 ॥

शक्तिरुद्धं निजं बीजं महागणपतिं वदेत् ।  
 डेऽन्तमग्निवधूप्रोक्तो मन्त्रोऽयं द्वादशाक्षरः ॥ 77 ॥  
 गणकः स्यादृषिश्छन्दो गायत्री निवृदादिका ।  
 उदिता देवता तन्त्रे नाम्ना शक्तिगणाधिपः ।  
 व्यस्तैः समस्तैर्मन्त्रस्य पदैरङ्गानि कल्पयेत् ॥ 78 ॥  
 मुक्तागौरं मदगजमुखं चन्द्रचूडं त्रिनेत्रं  
 हस्तैः स्वीयैर्दधतमरविन्दाङ्कुशौ रत्नकुम्भम् ।  
 अङ्गस्थायाः सरसिजरुचः स्वध्वजालम्बिपाणेर्देव्या  
 योनौ विनिहितकरं रत्नमौलिं भजामः ॥ 79 ॥



*Śāradātilaka Tantra*, 13.86; 13.93; 13.107.

हस्तैर्विभ्रतमिक्षुदण्डवरदौ पाशाङ्कुशौ पुष्कर-  
स्पृष्टस्वप्नमदावराङ्गमनयाऽऽश्लिष्टं ध्वजाग्रस्पृशा ।  
श्यामाङ्ग्या विधृताब्जया त्रिनयनं चन्द्रार्द्धचूडं जवारक्तं  
हस्तिमुखं स्मरामि सततं भोगातिलोलं विभुम् ॥ 86 ॥

पाशाङ्कुशौ कल्पलतां विषाणं दधत् स्वशुण्डाहितबीजपूरः ।  
रक्तस्त्रिनेत्रस्तरुणेन्दुमौलिर्हारोज्ज्वलो हस्तिमुखोऽवताद्वः ॥ 93 ॥

मुक्ताकाञ्चनीलकुन्दधुसृणच्छायैस्त्रिनेत्रान्वितैर्नागास्यैर्हरिवाहनं शशिधरं हेरम्बमर्कप्रभम् ।

दृप्तं दानमभीतिमोदकरदान् टङ्कं शिरोऽक्षात्मिकां  
मालां मुद्गरमङ्कुशं त्रिशिखकं दोर्भिर्दधानं भजे ॥ 107 ॥

35. *Jñanārṇava Tantra*, 14. 59-60.

गणेशः प्रथमो न्यासः सर्वविघ्नविनाशनः ॥ 59 ॥  
अरुणादित्यसंकाशान्गजवक्त्रांस्त्रिलोचनान् ।  
पाशाङ्कुशवराभीतिकराञ्छक्तिसमन्वितान् ॥ 60 ॥

36. *Prapañcasāra*, 16. 8-9, 49, 66-67.

सिंहमुखपादपीठगलिपिमयपद्मे त्रिषट्कोणोल्लसिते ।  
आसीनस्त्वेकरदो बृहदुदरो दशभुजोऽरुणतनुश्च गजवदनः ॥ 8 ॥  
बीजापूरगदेक्षुकार्मुकरुजा चक्राब्जपाशोत्पल  
व्रीह्यग्रस्वविषाणरत्नकलशप्रोद्यत्कराम्भोरुहः ।

ध्येयो वल्लभया सपद्मकरयाश्लिष्टो ज्वलद्भूषया  
विश्वोत्पत्तिविपत्तिसंस्थितिकरो विघ्नो विशिष्टार्थदः ॥ 9 ॥



रक्तो रक्ताङ्गरागांशुककुसुमयुतस्तुन्दिलश्चन्द्रमौलि-  
 नेत्रैर्युक्तस्त्रिभिर्वामनकरचरणो बीजपूरात्तनासः ।  
 हस्ताग्राकलृप्तपाशाङ्कुशरदवरदो नागयज्ञाभिभूषो  
 देवः पद्मासनो वो भवतु नतसुरो भूतये विघ्नराजः ॥ 49 ॥

धृतपाशाङ्कुशकल्पकलतिकास्वरदश्च बीजपूरयुतः ।  
 शशिशकलकलितमौलिस्त्रिलोचनोऽरुणतनुश्च गजवदनः ॥ 66 ॥  
 भासुरभूषणदीप्तो बृहदुदरः पद्मविष्टरो ललितः ।  
 ध्येयोऽनायतदोःपदसरसिरूहः संपदे सदा मनुजैः ॥ 67 ॥

37. *Śukranīti*, 4. 168-170.

गजाननं नराकारं ध्वस्तकर्णं पृथूदरम् ॥ 168 ॥  
 बृहत्संक्षिप्तगहन-पीनस्कन्धाङ्घ्रिपाणिनम् ।  
 बृहच्छुण्डं भग्नवामरदमीप्सितवाहनम् ॥ 169 ॥  
 ईषत्कुटिलदण्डाग्रवामशुण्डमदक्षिणम् ।  
 सन्ध्यस्थिधमनीगूढं कुर्यान्मानमितं सदा ॥ 170 ॥

38. *Mantra-Mahodadhi*, II. 6, 34, 61, 92, 101, 113-114, 125.

उद्यद्दिनेश्वररुचिं निजहस्तपद्मैः पाशाङ्कुशाभयवरदान्दधत्तं गजास्यम् ।  
 रक्तांबरं सकलदुःखहरं गणेशं ध्यायेत्प्रसन्नमखिलाभरणाभिरामम् ॥ 6 ॥

पञ्चाङ्गान्यस्य कुर्वीत ध्यायेत्तं शशिशेखरम् ।  
 चतुर्भुजं रक्ततनुं त्रिनेत्रं पाशाङ्कुशौ मोदकपात्रदंतौ ।  
 करैर्दधानं सरसीरुहस्थमुन्मत्तमुच्छिष्टगणेशमीडे ॥ 34 ॥

शरान्धनुःपाशसृणीस्वहस्तैर्दधानमारक्तसरोरुहस्थम् ।  
 विवस्त्रपत्न्यां सुरतप्रवृत्तमुच्छिष्टमम्बासुतमाश्रयेहम् ॥ 61 ॥  
 विषाणाङ्कुशा वक्षसूत्रं च पाशं दधानं करैर्मोदकं पुष्करेण ।  
 स्वपत्न्यायुतं हेमभूषाभराद्यं गणेशं समुद्यादनेशाभमीडे ॥ 92 ॥



दन्ताभयेचक्रदरौ दधानं कराग्रस्वर्णघटं त्रिनेत्रम् ।  
धृताब्जयालिङ्गितमब्धिपुत्र्या लक्ष्मीगणेशं कनकाभमीडे ॥ 101 ॥

गदाबीजपूरेधनुः शूलचक्रे सरोजोत्पले पाशधान्याग्रदन्तान् ।  
करैः संदधानं स्वशुण्डाग्रराजन्मणीकुम्भमङ्गाधिरूढं स्वपत्न्या ॥ 113 ॥  
सरोजन्मनाभूषणानां भरेणोज्ज्वलद्धस्ततन्व्या समालिङ्गिताङ्गम् ।  
करीन्द्राननं चन्द्रचूडं त्रिनेत्रं जगन्मोहनं रक्तकान्तिं भजेत्तम् ॥ 114 ॥

पाशांकुशौ मोदकमेकदन्तं करैर्दधानं कनकासनस्थम् ।  
हारिद्रखण्डप्रतिमं त्रिनेत्रं पीतांशुकं रात्रिगणेशमीडे ॥ 125 ॥

39. *Mantra Mahārṇava*, p. 65.

विषाणाङ्कुशावक्षसूत्रं च पाशं दधानं करैर्मोदकं पुष्करेण ।  
स्वपत्न्या युतं हेमभूषाम्बराढ्यं गणेशं समुद्यद्दिनेशाभमीडे ॥ ॥

*Mantra Mahārṇava*, p. 60.

चतुर्भुजं रक्ततनुं त्रिनेत्रं पाशाङ्कुशौ मोदकपात्रदन्तौ ।  
करैर्दधानं सरसीरुहस्थमुन्मत्तमुच्छिष्टगणेशमीडे ॥ ॥

*Mantra Mahārṇava*, p. 63.

शरं धनुः पाशसृणी स्वहस्तैर्दधानमारक्तसरोरुहस्थम् ।  
विवस्त्रपत्न्या सुरतप्रवृत्तमुच्छिष्टमम्बासुतमाश्रयेऽहम् ॥ ॥

*Mantra Mahārṇava*, p. 66.

दत्ताभये चक्रधरौ दधानं कराग्रस्वर्णघटं त्रिनेत्रम् ।  
धृताब्जयालिङ्गितमब्धिपुत्र्या लक्ष्मीगणेशं कनकाभमीडे ॥ ॥



**Mantra Mahārṇava**, p. 58.

उद्यद्दिनेश्वररुचिं निजहस्तपद्मैः पाशाङ्कुशाभयवरान्दधत् गजास्यम् ।  
रक्ताम्बरं सकलदुःखहरं गणेशं ध्यायेत्प्रसन्नमखिलाभरणाभिरामम् ।। ।।

**Mantra Mahārṇava**, p. 67.

गदाबीजपूरे धनुः शूलचक्रे सरोजोत्पले पाशधान्याग्रदन्तान् ।  
करैः संदधानं स्वशुङ्गाग्रराजन्मणीकुम्भमङ्गाधिरूढं स्वपत्न्या ।। ।।  
सरोजन्मना भूषणानां भरेणोज्ज्वलद्धस्ततन्व्या समालिङ्गिताङ्गम् ।  
करीन्द्राननं चन्द्रचूडं त्रिनेत्रं जगन्मोहनं रक्तकांतिं भजेत्तम् ।। ।।

**Mantra Mahārṇava**, p. 69.

पाशाङ्कुशौ मोदकमेकदंतं करैर्दधानं कनकासनस्थम् ।  
हारिद्रखण्डप्रतिमं त्रिनेत्रं पीतांशुकं रात्रिगणेशमीडे ।। ।।

**Mantra Mahārṇava**, p. 89.

नमामि देवं सकलार्थदं तं सुवर्णवर्णं भुजगोपवीतम् ।  
गजाननं भास्करमेकदंतं लम्बोदरं वारिभवासनं च ।। ।।  
केयूरिणं हारकिरीटजुष्टं चतुर्भुजं पाशवराभयानि ।  
सृणिं च हस्तं गणपं त्रिनेत्रं सचामरस्त्रीयुगलेन युक्तम् ।। ।।

40. **Mantra Ratnākar.**

प्रसन्नगणेशः

उद्यद्दिनेश्वररुचिं निजहस्तपद्मैः पाशाङ्कुशाभयवरान्दधत् गजास्यम् ।  
रक्ताम्बरं सकलदुःखहरं गणेशं ध्यायेत्प्रसन्नमखिलाभरणाभिरामम् ।। ।।



हरिद्रागणेशः

पाशाङ्कुशौ मोदकमेकदन्तं करैर्दधानं कनकासनस्थम् ।  
हारिद्रखण्डप्रतिमं त्रिनेत्रं पीतांशुकं रात्रिगणेशमीडे ॥ ॥ ॥

41. *Kriyākramadyoti.*

हेरम्बः

अभयवरदहस्तं पाशदन्ताक्षमालापरशुमथ त्रिशिर्षैर्मुद्रैर्मोदकं च ।  
विदधतु वरसिंहपञ्चमातङ्गवक्त्रः कनकरुचिरवर्णः पातु हेरम्बनामा ॥ ॥ ॥

बालगणपतिः

करस्थकदलीचूतपनसेक्षुकपित्थकम् । बालसूर्यप्रभाकारं वन्दे बालगणाधिपम् ॥ ॥ ॥

तरुणगणपतिः

पाशाङ्कुशापूपकपित्थजम्बूफलं तिलान्वेणुमपि स्वहस्तैः ।  
धत्ते सदा यस्तरुणोऽरुणाभः पायात्स युष्मांस्तरुणो गणेशः ॥ ॥ ॥

भक्तविघ्नेशः

नालिकेराम्रकदलीगुळपायसधारिणम् ।  
शरच्छशाङ्कसदृशं भजे भक्तगणाधिपम् ॥ ॥ ॥

वीरविघ्नेशः

वेतालशक्तिशरकार्मुकखेटखड्गखट्वाङ्गमुद्ररगदाङ्कुशनागपाशान् ।  
शूलं च कुन्तपरशुध्वजमुद्वहन्तं वीरं गणेशमरुणं सततं स्मरामि ॥ ॥ ॥

शक्तिगणेशः

आलिङ्ग्य देवीं हरितां निषण्णां परस्परस्पृष्टकटीनिवेशाम् ।  
सन्ध्यारुणं पाशसृणिं वहन्तं भयापहं शक्तिगणेशमीडे ॥ ॥ ॥



## ध्वजगणाधिपः

यः पुस्तकाक्षगुणदण्डकमण्डलुश्रीर्निर्वर्त्यमानकरभूषणमिन्दुवर्णम् ।  
तं घोरमाननचतुर्भुजशोभमानं त्वां संस्मरेद् ध्वजगणाधिपते ! स धन्यः ।। ।।

## महागणेशः

बिभ्राणोऽब्जकबीजपूरकगदादन्तेक्षुलाणैस्समं  
बिभ्राणो मणिकुम्भशालिकणिशं पाशं च वक्त्रान्वितम् ।  
गौराङ्गया रुचिरारविन्दयुतया देव्या सनाथान्तिक-  
शशोणाङ्गशुभमातनोतु भवतां नित्यं गणेशो महान् ।। ।।

## भुवनेशगणपतिः

शङ्खेक्षुचापकुसुमेषुकवामदन्त-पाशाङ्कुशैः कलममञ्जरिकासनाथैः ।  
पाणिस्थितैः परिसमावृतभूषणश्रीर्विघ्नेश्वरो विजयते कमनीयगौरः ।। ।।

## नृत्तगणपतिः

पाशाङ्कुशापूपकुठारदन्तचञ्चत्करं वलय .....मङ्गुलीयकम् ।  
पीतप्रभं कल्पतरुहस्तं भजामि नृत्तैकपदं गणेशम् ।। ।।

## पिङ्गलगणपतिः

पक्वचूतफलकल्पमञ्जरीमिक्षुसारतिलमोदकैस्सह ।  
उद्वहन्परशुहस्तं ते नमः श्रीसहाययुत देवपिङ्गल !।। ।।

## उच्छिष्टगणपतिः

लीलाब्जं दाडिमं वीणाशाली-पुच्छाक्षसूत्रकम् ।  
दधदुच्छिष्टनामानं गणेशं वीरमेव च ।। ।।

## विघ्नराजगणपतिः

पाशाङ्कुशौ धरन्नाम्रफलाशी चाखुवाहनः ।  
विघ्नं विहन्तु नस्सर्वं रक्तवर्णो विनायकः ।। ।।



लक्ष्मीगणेशः

बिभ्राणश्शुकबीजपूरकमलं माणिक्यकुम्भाङ्कुशान्पाशं  
कल्पलतां च बाणकलिकास्रोतस्सरोनिस्सरः (?) ।  
श्यामो रक्तसरोरुहेण सहितो विद्वन्नयेनान्तिके (?)  
गौराङ्गो वरदादिहस्तकमलो लक्ष्मीगणेशो महान् ॥ ॥

ऊर्ध्वगणेशः

कल्हारशालिकणिशेक्षुकचापबाणदन्तप्ररोहकभरः कनकोज्ज्वलाङ्गः ।  
आलिङ्गनोद्यतकरस्तटिदाभकट्या देव्या दिशत्वभयमूर्ध्वगणेश्वरस्ते ॥ ॥

42. *Śrī Tattvanidhi*, III. 70-101.

बालगणपतिः

करस्थकदलीचूतपनसेक्षुकमोदकम् ।  
बालसूर्यमिमं वन्दे देवं बालगणाधिपम् ॥ १ ॥ रक्तवर्णः ॥ १ ॥

तरुणगणपतिः

पाशाङ्कुशापूपकपित्थजंबूस्वदंतशालीक्षुमपि स्वहस्तैः ॥  
धत्ते सदा यस्तरुणाभःपायात्सयुष्मांस्तरुणो गणेशः ॥ १ ॥ रक्तवर्णः ॥ १ ॥

भक्तगणपतिः

नालिकेराग्रकदलीगुडपायसधारिणम् ॥  
शरच्चन्द्राभवपुष्पं भजे भक्तगणाधिपम् ॥ १ ॥ श्वेतवर्णः ॥ १ ॥

वीरगणपतिः

बेतालशक्तिशरकार्मुकचक्रखड्गखट्वाङ्गमुद्गरगदाङ्कुशनागपाशान् ॥  
शूलं च कुन्तपरशुध्वजमुद्वहन्तं वीरं गणेशमरुणं सततं स्मरामि ॥ १ ॥  
रक्तवर्णः ॥ १ ॥



## शक्तिगणपतिः

आलिङ्ग्य देवीं हरिताङ्गयष्टिं परस्पराश्लिष्टकटिप्रदेशम् ।।  
संध्यारुणं पाशसृणी वहंतं भयापहं शक्तिगणेशमीडे ।। 1 ।। सिंदूरवर्णः ।। 1 ।।

## द्विजगणपतिः

यं पुस्तकाक्षगुणदंडकमंडलुश्रीर्विद्योतमानकरभूषणमिंदुवर्णम् ।।  
स्तंबेरमाननचतुष्टयशोममानं त्वां यः स्मरेद्विजगणाधिपते स धन्यः ।। 1 ।।  
शुक्लवर्णः ।। 1 ।।

## सिद्धगणपतिः

पक्वचूतफलपुष्पमंजरीरिक्षुदंडतिलमोदकैस्सह ।।  
उद्वहन्परशुमस्तु ते नमः श्रीसमृद्धियुतहेमपिंगल ! ।। 1 ।। पिंगलवर्णः ।। 1 ।।

## उच्छिष्टगणपतिः

नीलाब्जदाडिमीवीणाशालिगुंजाक्षसूत्रकम् ।।  
दधदुच्छिष्टनामायं गणेशः पातु मे चकः ।। 1 ।।  
प्रकारांतरेण-नारीयोनिरसास्वादोलुपं काममोहितम् ।। 1 ।। नीलवर्णः ।। 1 ।।

## विघ्नगणपतिः

शंखेक्षुचापकुसुमेषुकुठारपाशचक्रस्वदंतसृणिमंजरिकाशराद्यैः ।।  
पाणिश्रितैः परिसमीहितभूषणश्रीर्विघ्नेश्वरो विजयते तपनीयगौरः ।। 1 ।।  
स्वर्णवर्णः ।। 1 ।।

## क्षिप्रगणपतिः

दंतकल्पलतापाशरत्नकुंभाङ्कुशौज्ज्वलम् ।। बंधूककमनीयाभं ध्यायेत् क्षिप्रगणाधिपम् ।  
रक्तवर्णः ।। 1 ।।

## हेरंबगणपतिः

अभयवरदहस्तः पाशदंताक्षमालासृणिपरशुदधानोमुद्गरं मोदकं च ।। 1 ।।  
फलमधिगतसिंहः पंचमातंगवक्त्रो गणपतिरतिगौरः पातु हेरंबनामा ।। 1 ।।  
गौरवर्णः ।। 1 ।।



## लक्ष्मीगणपतिः

बिभ्राणश्शुकबीजपूरकमिलन्माणिक्यकुंभांकुशान्  
 पाशं कल्प-लतां च खड्गविलसज्ज्योतिस्सुधानिर्झरः ॥  
 श्यामेनात्तसरोरुहेणसहितंदेवीद्वयंचांतिके  
 गौरांगौ-वरदानहस्तसहितोलक्ष्मीगणेशोवतात् ॥ १ ॥ गौरवर्णः ॥ १ ॥

## महागणपतिः

हस्तींद्राननमिंदुचूडमरुणच्छायं त्रिणेत्रं रसा  
 दाश्लिष्टं प्रियया सपद्मकरया स्वांकस्थया संततम् ॥  
 बीजापूरगदेक्षुकार्मुकलसच्चक्राब्जपाशोत्पल-  
 ब्रीह्यग्रस्वविषाणरत्नकलशान्हस्तैर्वहंतं भजे ॥ १ ॥ रक्तवर्णः ॥ १ ॥

## विजयगणपतिः

पाशांकुशस्वदंताम्रफलवानाखुवाहनः ॥ विघ्नं निहन्तुनस्सर्वं रक्तवर्णो विनायकः ॥ १ ॥  
 रक्तवर्णः ॥ १ ॥

## नृत्तगणपतिः

पाशांकुशापूपकुठारदंतचंचत्कराकलृप्तवरांगुलीकम् ॥  
 पीतप्रभं कल्पतरोरधस्थं भजामि नृत्तोपपदं गणेशम् ॥ १ ॥  
 रक्तवर्णः ॥ १ ॥

## उर्ध्वगणपतिः

कल्हारशालिकमलेक्षुकचापबाणदंतप्ररोहकगदीकनकोज्ज्वलांगः ॥  
 आलिंगनोद्यतकरोहरितांगयष्टया देव्या करोतु शुभमूर्ध्वगणाधिपो मे ॥ १ ॥  
 कनकवर्णः ॥ १ ॥

## एकाक्षरगणपतिः

रक्तो रक्तांगरागांशुककुसुमयुतस्तुंदिलश्चंद्रमौलि-  
 नेत्रैर्युक्तस्त्रिभिर्वामनकरचरणो बीजपूरंदधानः ॥  
 हस्ताग्राकलृप्तपाशांकुशरदवरदोनागवक्त्रोहि-  
 भूषो देवः पद्मासनस्थो भवतु सुखकरो भूतये विघ्नराजः ॥ १ ॥ रक्तवर्णः ॥ १ ॥



## वरगणपतिः

सिन्दूराभमिभाननं त्रिनयनं हस्ते च पाशांकुशौ  
 बिभ्राणं मधुमत्कपालमनिशं साध्विन्दुमौलिं भजे ॥  
 पुष्ट्याश्लिष्टतनुं ध्वजाग्रकरया पद्मोल्लसद्भस्तया-  
 तद्योन्याहितपाणिमात्तवसुमत्पात्रोल्लसत्पुष्करम् ॥ १ ॥ रक्तवर्णः ॥ १ ॥

## त्र्यक्षरगणपतिः

गर्जेद्रवदनं साक्षाच्चलत्कर्णसुचामरम् हेमवर्णं चतुर्बाहुं पाशांकुशधरं वरम् ॥ १ ॥  
 स्वदंतं दक्षिणे हस्ते सव्येत्वाम्रफलं तथा । पुष्करैर्मोदकं चैव धारयंतमनुस्मरेत् ॥ २ ॥  
 स्वर्णवर्णः ॥ १ ॥

## क्षिप्रप्रसादगणपतिः

धृतपाशांकुशकल्पलतास्वरदश्च बीजपूरयुतः ॥  
 शशिशकलकलितमौलिस्त्रिलोचनोरुणश्च गजवदनः ॥ १ ॥  
 भासुरभूषणदीप्तो बृहदुदरः पद्मविष्टरोल्लसितः ॥  
 विघ्नपयोधरपवनः करधृतकमलस्सदास्तु मे भूत्यै ॥ २ ॥ रक्तवर्णः ॥ १ ॥

## हरिद्रागणपतिः

हरिद्राभं चतुर्बाहुं हरिद्रावदनं प्रभुम् ॥ पाशांकुशधरं देवं मोदकं दंतमेव च ॥ १ ॥  
 भक्ताभयप्रदातारं वंदे विघ्नविनाशनम् ॥ १ ॥ हरिद्रावर्णः ॥ १ ॥

## एकदंतगणपतिः

लंबोदरं श्यामतनुं गणेशं कुठारमक्षस्रजमूर्ध्वगात्रम् ॥  
 सलङ्कुं दंतमधःकराभ्यां वामेतराभ्यां च दधानमीडे ॥ १ ॥ श्यामवर्णः ॥ १ ॥

## सृष्टिगणपतिः

पाशांकुशस्वदंताम्रफलवानाखुवाहनः ॥  
 विघ्नं निहतुं नशोणः सृष्टिदक्षो विनायकः ॥ १ ॥ रक्तवर्णः ॥ १ ॥



## उदङ्गणपतिः

कल्हारांबुजबीजपूरकगदादंतेक्षुचापंसुमंभिभ्राणो  
मणिकुंभशालिकलशौ पाशं सृणिं चाब्जकम् ।।  
गौरांग्यारुचिरारविंदकरया देव्या समालिंगित-  
श्शोणांश्शुभमातनोतु भजतामुदङ्गविघ्नेश्वरः ।। 1 ।। रक्तवर्णः ।। 1 ।।

## ऋणमोचकगणपतिः

पाशांकुशौदंतजंबुदधानस्फटिकप्रभः ।।  
रक्तांशुको गणपतिर्मुदेस्यादृणमोचकः ।। 1 ।। श्वेतवर्णः ।। 1 ।।

## दुङ्गणपतिः

अक्षमालां कुठारं च रत्नपात्रं स्वदंतकम् ।।  
धत्ते करैर्विघ्नराजो दुङ्गिनामा मुदेस्तु नः ।। 1 ।। रक्तवर्णः ।। 1 ।।

## द्विमुखगणपतिः

स्वदंतपाशांकुशरत्नपात्रं करैर्दधानोहरित्रीलगात्रः ।।  
रक्तांशुको रत्नकिरीटमाली भूत्यै सदा मे द्विमुखो गणेशः ।। 1 ।। हरिद्वर्णः ।। 1 ।।

## त्रिमुखगणपतिः

श्रीमत्तीक्ष्णशिखांकुशाक्षवरदान्दक्षे दधानः  
करैः पाशं चामृतपूर्णकुंभमभयं वामे दधानो मुदा ।।  
पीठे स्वर्णमयारविंदविलसत्सत्कर्णिकाभासुरे-  
स्वासीनस्त्रिमुखःपलाशरुचिरो नागाननः पातु नः ।। 1 ।। रक्तवर्णः ।। 1 ।।

## सिंहगणपतिः

वीणां कल्पलतामरिं च वरदं दक्षे विधत्ते करै-  
र्वामे तामरसं च रत्नकलशं सन्मंजरीं चाभयम् ।।  
शुङ्गादंडलसन्मृगेंद्रवदनः शंखेंद्रुगौरःशुभो  
दीव्यद्रत्ननिभांशुको गणपतिः पायादपायात्स नः ।। 1 ।। श्वेतवर्णः ।। 1 ।।



योगगणपतिः

योगारूढो योगपट्टाभिरामो बालार्काभश्चेंद्रनीलांशुकादयः ।।

पाशेक्ष्वक्षान्योगदंडं दधानो पायान्नित्यं योगविघ्नेश्वरो नः ।। 1 ।। रक्तवर्णः ।। 1 ।।

दुर्गागणपतिः

तप्तकांचनसंकाशश्चाष्टहस्तो महत्तनुः ।। दीप्तांकुशं शरं चाक्षं दंतं दक्षेवहन्करैः ।। 1 ।।

वामे पाशं कार्मुकं च लतां जंबुं दधत्करैः ।। रक्तांशुकस्सदाभूयाद्दुर्गागणपतिमुदि ।। 2 ।।

कनकवर्णः ।। 1 ।।

संकष्टहरणगणपतिः

बालार्कारुणकांतिर्वामे बालां वहन्नके ।। लसदिंदीवरहस्तां गौरांगीं रत्नशोभादयाम् ।। 1 ।।

दक्षेकुशवरदानं वामे पाशं च पायसपात्रम् ।।

नीलांशुकलसमानः पीठे पद्मारुणे तिष्ठन् ।। 2 ।।

संकटहरणः पायात्संकटपूगाद्रजाननो नित्यम् ।। 1 ।। रक्तवर्णः ।। 1 ।।

43. *Sāadhanamālā*, Sāadhanā, No. 307.

ततो गणपतिभावना भगवन्तं गणपतिं रक्तवर्णं जटामुकुटकिरीटिनं सर्वाभरणभूषितं  
द्वादशभुजं लम्बोदरैकरदनं अर्द्धपर्यङ्कताण्डवं त्रिनेत्रमप्येकदन्तं सव्यभुजेषु  
कुठारशरअङ्कुशवज्रखड्गशूलं च वामभुजेषु मूषलचापखट्वाङ्गअसृक्कपालशुष्कमांसकपालफट्कं  
च रक्तपद्मे मूषिकोपरि स्थितमिति ।

44. *Nispannayogāvali*, Vajrāmṛta Maṇḍala.

दक्षिणे भयभीषणः सितकृष्णरक्तत्रिवक्त्रः । पश्चिमे हयरूपो रक्तसितकृष्णत्रिमुखो ।

उत्तरे गणनायको हरितसितारुणत्रिमुखः ।



***Niṣpannayogāvali*, Dharmadhātu Vāgīśvara Maṇḍala.**

उत्तरे विघ्नान्तको नीलश्चतुर्मुखः । अथ चैतानि नीलपीतरक्तहरितानि । अष्टभुजोऽसौ  
द्वाभ्यां वज्रबन्धेन वज्रघण्टे दक्षिणैः कृपाणबाणाङ्कुशान् वामैस्तर्जनीपाशं चापं घण्टां  
च दधानो विनायकं प्रत्यालीढेनाक्रम्य स्थितः ।

मूषके गणपतिः सितः करिवक्त्रः सर्पयज्ञोपवीती चतुर्भुजः सव्याभ्यां त्रिशूललङ्कौ  
वामाभ्यां परशुमूलके दधानः ।

***Niṣpannayogāvali*, Durgatipariśodhana Maṇḍala.**

मूषके वज्रविनायकः सितो गजमुखः सव्याभ्यां वज्रपरशुभृत् वामाभ्यां  
त्रिशूलदण्डधरः सर्पयज्ञोपवीती ।

***Niṣpannayogāvali*, Bhūtaḍamarā Maṇḍala.**

ऐशाने मूषिकचन्द्रे गणपतिः सितो गजास्यस्त्रिनेत्रोऽर्धचन्द्रशेखरश्चतुर्भुजः सव्याभ्यां  
मूलकपरशू वामाभ्यां त्रिशूलकपाले बिभर्ति ।

***Niṣpannayogāvali*, Kālacakra Maṇḍala.**

मयूरोपरि नैऋत्याब्जस्य कर्णिकायां कौमारी रक्ता षण्मुखी सव्ययोः शक्तश्चक्षुः  
वामयो रत्नपाशौ गणेशसमापन्ना ।

ईशाने मूषकोपरि पद्मकर्णिकायां गणेशः सितः सव्ययोः परशुवज्रे वामयोः  
पाशरत्ने कौमारीसमापन्नः । अस्य भाद्रपदतिथयः ।



45. *Ācāra-dinakara*, Gaṇapati Pratīṣṭhā, 1-3.

अथ गणपतिप्रतिष्ठाविधिः ।। ।। स चायम् । तत्र गणपतेर्मूर्तयः प्रासादस्थाः पूजनीयाः धारणीयाश्च विद्यागणेशोः द्विभुजचतुर्भुजण्डभुजनव-भुजाष्टादशभुजाष्टोत्तरशतभुजरूपाः गुरूपदेशविशेषेण बहुविधा भवन्ति । तासां तिसृणामेकैव प्रतिष्ठा । तत्र गणपतिकल्पे तन्मूर्तयः स्वर्णरूप्यताम्ररीरीकाचस्फटिक-प्रवालपद्मरागचन्दनरक्तचन्दनश्वेतार्कमूलप्रभृतिवस्तुमय्यो विविधा विवधफलदायिन्यः सुखसंतुष्टा भवन्ति तासां प्रभावो गूढो गुर्वागमादवसेयः । प्रतिष्ठा चोक्तपूर्वमूलमंत्रेण माक्षिकस्नानम् । मूलमंत्रो यथा- ॐ गां गीं गूं गैं गौं गः गणपतये नमः । ततो वासस्थाने सिन्दूरेणैव प्रतिष्ठा सर्वङ्गेषु त्रिस्त्रिः मूलमंत्रेणैव । ततोऽष्टोत्तरशतमोदकढौकनम् । एवं प्रतिष्ठां विधाय अञ्जलिं कृत्वा स्तुतिं पठेत् । यथा-“जय जय लम्बोदर परशुवरदयुक्तापसव्यहस्तयुग । सव्यकरमोदकाभयधरयावकवर्णपीतलसिक ।। ।।। मूषकवाहनपीवरजङ्घाभुजबस्तिलम्बिगुरुजठरे । वारणमुखैकरद वरद सौम्य जय देव गणनाथ ।। 2 ।। सर्वाधनसमये कार्यारम्भेषु मङ्गलाचारे । मुख्ये लम्बे लाभे देवैरपि पूज्यसे देव ।। 3 ।।” माणुधणादीनां श्राद्धकुलदेवतानां एवमेव प्रतिष्ठा ब्रह्मशान्तिमन्त्रेण ।। इति प्रतिष्ठाधिकारे गणपत्यादिप्रतिष्ठा संपूर्णा ।। ।।

46. *Abhidhānacintāmaṇi*, Devakāṇḍa Second, Verse 207.

हेरम्बो गणविघ्नेशः पशुपाणिर्विनायकः ।  
द्वैमातुरो गजास्यैकदन्तो लम्बोदराखुगः ।। ।।

47. *Triṣaṣṭīśālākāpuruṣacarita*, Part II, 4.1.654.

हेरम्बा इव नागास्यैश्वास्यैः किन्नरा इव ।  
सद्यः कबन्धोपरिष्ठात् पतितैः केऽपि रेजिरे ।। ।।







## Bibliography

### ORIGINAL SOURCES

- Abhidhāna Chintāmani Nāmamāla* of Hemachandrācharya, Ahmedabad, Jain Sahitya Vardhak Sabha, 1976.
- Ācāra-Dinakara*, Ahmedabad, Jain Nagar Jain Upasarya, 1981.
- Agni Mahāpurāṇa*, Delhi, Nag Publishers, 1985.
- Ajitāgama*, 2 vols. Ed., by N.R. Bhatt, Pondichery, Institute Francaise D'Indologie, 1967.
- Amarakośa* of Amarsimha, Ed. by Hargovinda Sastri, Varanasi, Chowkhamba Sanskrit Series Office, 1970.
- Aparājitaṭṭhā* of Bhuvanadeva, Ed. by P.A. Mankad, Baroda, Oriental Institute, 1950.
- Bhaviṣya Purāṇa*, Bombay, Sri Venketeswara Press, 1959.
- Baudhāyanagṛhyasūtra*, Mysore, Oriental Research Institute, 1983.
- Brahma Purāṇa*, Prayag, Hindi Sahitya Sammelan, 1976.
- Brahmāṇḍa Purāṇa*, Delhi, Motilal Banarsidass, 1973.
- Brahmavaivarta Purāṇa*, 2 vols., Prayag, Hindi Sahitya Sammelan, 1981-85.
- Brhatsaṃhitā*, 2 Vols., Tr. by M. Ramakrishna Bhat, Delhi, Motilal Banarsidass, 1982.
- Devatāmūrti Prakaraṇam* and *Rūpamaṇḍanam*, Ed. by Upendra Mohan Sankhyatirtha, Calcutta, Metropolitan Printing and Publishing House, 1936.
- Devī Bhāgavat Mahāpurāṇa*, Kashi, Pandit Pustakalaya, 1962.
- Gaṇapati Upaniṣad*, In *Upaniṣat-Saṃgrahan*, Ed. by J.L. Shastri, Delhi, Motilal Banarasidass, 1980.
- Gaṇeśa Atharvaśirṣam*, Pune, Anandashram Sanskrit Series No. 1, 1977.
- Gaṇeśa Purāṇa*, 2 Vols., Pune, Sri G. Balvināyaka Sadaśiva Lalsare, 1979.
- Gaṇeśa-Purvotāpini Upaniṣad*, In *Upaniṣat-Saṃgrahaḥ*, Ed. by J.L. Shastri, Delhi, Motilal Banarsidass, 1980.
- Garuḍa Mahāpurāṇa*, Delhi, Nag Publishers, 1984.
- Garuḍa Purāṇam*, Varanasi, Chowkhamba Sanskrit Series Office, 1964.
- The Hariṣacarita* of Bāṇabhaṭṭa, Ed. by P.V. Kane, Delhi, Motilal Banarsidass, 1965.
- The Hindu Deities Illustrated according to the Pratiṣṭhālakṣaṇasarasamuccaya*, Comp. by Gudran Buhnemann and Musashi Tachikawa, Tokyo, The Centre for East Asian Cultural Studies, 1990.



- Jñānārṇava Tantra*, Pune, Anandashram Sanskrit Series No. 69, 1977.
- Liṅga Purāṇa*, Delhi, Motilal Banarsidass, 1980.
- Mahābhāgavata Purāṇa*, Ed. by Pushpendra Kumar, Delhi, Eastern Book Linkers, 1983.
- Mahābhārata*, 4 Vols., Gorakhpur, Geeta Press, 1958-60.
- Maitrāyaṇīya Samhitā*, Pardi, Swādhyāya Maṇḍala, 1942.
- Mantra Mahodadhi*, Tr. by Shukadeva Chaturvedi, Varanasi, Prachya Prakashan, 1981.
- Mantra Mahārṇava*, Bombay, Khemraj Srikrishnadas, 1984.
- Mānavagrhyasūtra*, Ed. by Ramakrishna Harshaji Sastri, New Delhi, Panini, 1982.
- Matsya Purāṇa*, 2 Vols., Allahabad, Hindi Sahitya Sammelan, 1988.
- Matsya Purāṇa*, Pune, Anandashram Sanskrit Series No. 54, 1981.
- Mayamata*, 2 Vols., Ed. by Bruno Dagens, Pondichery, Institut Francais D.'Indologie, 1970-76.
- Mudgala Purāṇa*, Bombay, Mudgala Purāṇa Prakashan Mandal, 1976.
- Nārada Purāṇa*, 2 parts, Tr. by Tarinish Jha, Allahabad, Hindi Sahitya Sammelan, 1989-90.
- Nirvāṇa Kalikā* by Matpad Liptacharya, Devali, Sri Bhuvansudarshan, Jain Granthamala, 1981.
- Niṣpannayogāvalī* of Abhayākaragupta, Ed. by Bennoyotsh Bhattacharyya, Baroda, Oriental Institute, 1972.
- Padma Purāṇa*, 4 Vols., Pune, Anandashram Sanskrit Series No. 131, 1893-94.
- The Prakrit Gāthā Saptasati*, Ed. by Radhagovinda Basak, Calcutta, The Asiatic Society, 1971.
- Prapañcasāra*, in complete works of Sri Sankaracharya, Vol. IV, Madras, Samata Books, 1981.
- Ṛgveda ka Subodh Bhasya*, 4 Vols., Pardi, Swadhyaya Mandal, 1978-88.
- Rūpamaṇḍana*, Ed. by Balram Śrīvastava, Varanasi, Motilal Banarsidass, 1964.
- Sāadhanamālā*, 2 Vols., Ed. by Benoytosh Bhattacharya, Baroda, Oriental Institute, 1925-28.
- Sārada-Tilaka Tantram*, Ed. By Arthur Avalon, Delhi, Motilal Banarsidas, 1982.
- Śilparatna* of Śrī Kumāra, Trivandrum, Rajkīya Mudrāṇayantrālaya, 1929.
- Śiva Mahāpurāṇam*, Kasi, Pandit Pustakalaya, 1963.
- Skanda Purāṇa*, 7 Vols., Bombay, Sri Venketeswar Press, 1908.
- Śrī Tattvanidhi*, Bombay, Khemraj, Srikrishnadass, 1901.
- Sukranīti* of Maharṣi Sukrācārya, Ed. by Brahmasankara Misra, Varanasi, Chowkhamba Sanskrit Series Office, 1968.
- Taittirīya Āraṇyaka*, 2 Vols. Pune, Anandashram Sanskrit Series No. 36, 1981.
- Triṣaṣṭiślākāpuruṣacaritram-Mahākāvya* by Hemachandra, Bhavnagar, Sri Jaina Atmanand Sabha, 1950.
- Vāmana Purāṇa*, Varanasi, All India Kashi Raj Trust, 1968.
- Vāraha Purāṇa*, Varanasi, All India Kashi Raj Trust, 1981.



*Bibliography*

257

*Vāyu Purāṇa*, Bombay, Śrī Venkateswara Press, 1933.

*Viṣṇudharmottara-Purāṇa*, Third Khanda, Ed. by Priyabala Shah, Baroda, Oriental Institute, 1958.

*Yājñavalkya Smṛiti*, Varanasi, Chaukhamba Sanskrit Sansthan, 1990.

**MODERN WORKS**

Agnihotri, Gopal Krishna and Sharma, Shyam Behari, *Kannauj: Puratatva Aur Kala*, Kannauj, Puratatva Sangrahalaya, 1978, (Hindi-English).

Agrawala, P.K. *Goddess Vināyakī: The Female Gaṇeśa*, Varanasi, Prithivi Prakashan, 1978.

Agrawala, Vasudeva S., *A Catalogue of the Brahmanical Images in Mathura Art*, Lucknow, U.P. Historical Society, 1951.

-----, *Indian Art*, Varanasi, Prithivi Prakashan, 1965

-----, *Mathura Museum Catalogue*, Pt. III-IV, Varanasi, Prithivi Prakashan, 1963.

-----, *Studies in Indian Art*, Varanasi, Vishwavidyalaya Prakashan, 1965.

Anderson, John, *Catalogue and Handbook of the Archaeological collections in the Indian Museum*, Part, I, Varanasi, Indological Book Corporation, 1977.

Annigeri, A.M., *A Guide to the Kannada Research Institute Museum*, Dharwar, Kannada Research Institute, 1958.

*Annual Report of the Archaeological Survey of Indian for the Years 1902/03-1936/37*, Calcutta, Printing Press, 1904-1940.

Arora, Raj Kumar, *Historical and Cultural Data from the Bhaviṣya Purāṇa*, New Delhi, Sterling Publishers, 1972.

Asher, Frederick M., *The Art of Eastern India*, Minneapolis, The University of Minnesota Press, 1980.

Awasthi, Awadh Bihari Lal, *Garuḍa-Purāṇa ek Adhyayan*, Lucknow, Kailash Prakashan, 1968, (Hindi).

-----, *Studies in Skanda Purāṇa*, Part II & IV, Lucknow, Kailash Prakashan, 1976-78.

Avasthi, Ramashraya, *Khajuraho Ki Dev Pratimayen*, Vol. I, Agra, Oriental Publishing House, 1967 (Hindi).

Banerjea, Jitendra Nath, *The Development of Hindu Iconography*, Calcutta, University of Calcutta, 1956.

-----, *Pauranic and Tantric Religion (Early Phase)*, Calcutta, University of Calcutta, 1966.

Banerji, R.D., *Eastern Indian School of Medieval Sculpture*, Delhi, Manager of Publications, 1933.

Bhandarkar, R.G., *Vaisnavism, Saivism and Minor Religious Systems*, Varanasi, Indological Book House, (N.D.)

Bhattacharjee, Arun, *Icons and Sculptures of Early and Medieval Assam*, Delhi, Inter-India Publications, 1978.

Bhattacharya, B. *Saivism and the Phallic World*, New Delhi, Oxford & IBH Publishing Co., 1975.

Bhattacharya, B.C., *The Jain Iconography*, Delhi, Motilal Banasidass, 1974.



- Bhattacharyya, Benoytosh, *The Indian Buddhist Iconography*, Calcutta, Firma, K.L. Mukhopadhyay, 1958.
- , *An Introduction to Buddhist Esoterism*, Varanasi, Chowkhamba Sanskrit Series Office, 1964.
- Bhattacharyya, D.C., *Iconology of Composite Images*, New Delhi, Munshiram Manoharlal, 1980.
- , *Tantric Buddhist Iconographic Sources*, New Delhi, Munshiram Manoharlal, 1974.
- , *Medieval Indian Sculpture in the Government Museum and Art Gallery, Chandigarh*, Chandigarh, Government Museum and Art Gallery, 1981.
- Bhattacharyya, P.K., *Iconography of Sculptures*, Darjeeling, Akshaya Kumar Maitreye Museum, 1983.
- Bhattachali, Nalini Kanta, *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, Dacca, Dacca Museum, 1929.
- Bloch, Theodor, *Supplementary Catalogue of the Archaeological Collection of the Indian Museum*, Calcutta, Indian Museum, 1911.
- Brinker, Helmut and Fischer, Eberhard, *Treasures from the Rietberg Museum*, New York, The Asia Society, 1980.
- Bronze Images in Patna Museum*, Patna, Patna Museum, 1961.
- Brown, Robert L., Ed., *Ganesh : Studies of an Asian God*, New York, State University of New York Press, 1991.
- Buhemann, Gudrun, *The Worship of Mahāgaṇapati according to the Nityotsava*, Wichtrach, Institut Fur Indologie, 1988.
- Burgess, Jas, *The Buddhist Stupas of Amravati and Jaggayyapeta in the Krishna District*, Madras Presidency, Surveyed in 1882, Varanasi, Indological Book House, 1970 (Reprint).
- , Jas. and Cousens, Henry, *The Architectural Antiquities of Northern Gujarat more especially of the districts included in the Baroda State*, Varanasi, Bharatiya Publishing House, 1975, (Reprint).
- Catalogue & Guide to Government Museum, Alwar, Part I*, Jaipur, Department of Archaeology & Museums, Governemnt of Rajasthan, 1961.
- Chakravarti, S.N., *A Guide to the Antiquities of the Historic Period*, Bombay, Prince of Wales Museum of Western India, 1958.
- Chandrasekhar, M.S., *Guide to the Principal Exhibits in the Government Museum Pudukkottai*, Madras, Government of Madras, 1966
- Chatterji, Suniti Kumar, Ed., *The Cultural Heritage of India*, Vol. V, Calcutta, The Ramakrishna Mission Institute of Culture, 1978.
- Chattopadhyaya, Debiprasad, *Lokayata : A Study in Ancient Indian Materialism*, New Delhi, People's Publishing House, 1959.
- Choudury, Nishipada Deva, *Historical Archaeology of Central Assam*, Delhi, B.R. Publishing Corporation, 1985.
- Collins, Charles Dillard, *The Iconography and Ritual of Siva at Elephanta*, Albany, State University of New York Press, 1988.
- Coomaraswamy, Ananda K., *Yakṣas*, 2 pts., New Delhi, Munshiram Manoharlal, 1971, (Reprint).



## Bibliography

259

- Courtright, Paul B., *Gaṇeśa : Lord of Obstacles, Lord of Beginnings*, New York, Oxford University Press, 1985.
- Cunningham, Alexander, *Archaeological Survey of India Reports for the Years 1861/62-1883/84*, 24 Vols., Delhi, Indological Book House, 1966-1972. (Reprint).
- Dange, Sadashiv Ambadas, *Encyclopaedia of Puranic Beliefs and Practices*, Vol.II, New Delhi, Navrang, 1987.
- Danielou, Alain, *Hindu Polytheism*, London, Routledge & Kagan Paul, 1964.
- Deglurkar, G.B., *Temple Architecture and Sculpture of Maharashtra*, Nagpur, Nagpur University, 1974.
- De Lippe, Aschwin, *Indian Mediaeval Sculpture*, Amsterdam, North Holland Publishing Company, 1978.
- Desai, Kalpana, *Treasures of the Heras Institute : A Select Catalogue*, New Delhi, Abhinav Publications, 1976.
- Donaldson, Thomas, E., *Hindu Temple Art Of Orissa*, 3 Vols., Leiden, E.J. Brill, 1985-1987.
- Dubey, Lal Mani, *Aparājitapracchā : A Critical Study*, Allahabad, Lakshmi Publications, 1987.
- Eastern Indian Bronzes*, New Delhi, Lalit Kala Akademi, 1986.
- Eck, Diana L., *Banaras : City of Light*, New York, Alfred A. Knopf, 1982.
- Fern, Ernest R., *Victoria and Albert Museum, Bombay : Catalogue of the Industrial Section*, Bombay, Victoria and Albert Museum, 1926.
- Gadgil, Amrendra, Ed., *Śrī Gaṇeśa Kośa*, Pune, Śriram Book Agency, 1981 (Marathi).
- Ganesha : The Elephant Headed God*, San Francisco, Asian Art Museum of San Francisco, 1986.
- Ganguly, Manmohan, *Handbook to the Sculptures in the Museum of the Banagiya Sahitya Parishad*, Calcutta, Bangiya Sahitya Parishad, 1922.
- Garg, R.S., *Saiva-Pratimayen*, Bhopal, Puratattva Evam Sangrahalaya, 1980, (Hindi).
- Getty, Alice, *Gaṇeśa : A Monograph on the Elephant-Faced God*, New Delhi, Munshiram Manoharlal, 1971.
- Ghurye, G.S., *Gods and Men*, Bombay, Popular Book Depot. 1962.
- Glory of Ganesha*, Bombay, Central Chinmaya Mission Trust, 1987.
- Gopinatha Rao, T.A., *Elements of Hindu Iconography*, 2 Vols., Delhi, Motilal Banarsidass, 1968.
- Goyal S.R., *A Religious History of Ancient India*, 2 Vols., Meerut, Kusumanjali Prakashan, 1986.
- Gupta, Parmeshwari Lal, Ed., *Patna Museum Catalogue of Antiquities*, Patna, Patna Museum, 1965.
- Gupta, S.K., *Elephant in Indian Art and Mythology*, New Delhi, Abhinav Publications, 1983.
- Gupte R.S., *Iconography of the Hindus, Buddhist and Jains*, Bombay, D.B. Taraporevala Sons & Co., 1972.
- Gurumurthi, A., *Sculpture and Iconography : Cuddapah District Temples*, Madras, New Era Publications, 1990.
- Handa, Devendra, *Osian : History, Archaeology, Art & Architecture*, Delhi, Sundeep Prakashan, 1984.
- Harper, Katherine Anne, *The Iconography of the Saptamatrikas, Seven Hindu Goddesses of Spiritual Transformation*, Lewiston, The Edwin Mellen Press, 1989.



- Heras, H., *The Problem of Gaṇapati* with Introduction by Jamuna Dass Akhtar, Delhi, Indological Book House, 1972.
- Hirananda Sastri, *Nalanda and its Epigraphic Material*, Delhi, Manager of Publications, 1942 (Memoirs of the Archaeological Survey of India No. 66.).
- Huntington, Susan, L., *The "Pala-Sena" Schools of Sculpture*, Leiden, E.J. Brill, 1984.
- Jain, Balchandra, *Puratattva Upvibhag Mein Samgrahit Vastuo ka Suchhipatra*, Part 3, Ranipur, Mahant Ghasidas Smarak Sangrahalaya, 1960 (Hindi).
- Jayaswal, Vidula, *Kushana Clay Art of Ganga Plains : A Case Study of Human Forms from Khairadih*, Delhi, Agam Kala Prakashan, 1991.
- Joshi, N.P., *Bharatiya Murtishastra*, Nagpur, Maharashtra Vidyapitha Grantha Nirmiti Mandal, 1979, (Marathi).
- , *Brahmanical Sculptures in the State Museum, Lucknow*, Part II, Vols. 2, Lucknow, The State Museum, 1989.
- , *Mathura Ki Murtikala*, Mathura, Puratattva Sangrahalaya, 1965, (Hindi).
- , *Pracheen Bharatiya Murtivijnan*, Patna, Bihar-Rashtrabhasa-Parishad, 1977, (Hindi).
- Kak, Ram Chandra, *Handbook of the Archaeological and Numismatic Sections of the Sri Pratap Singh Museum, Srinagar*, Calcutta, Thacker, Spink & Co., 1923.
- Kalia, Asha, *Art of Osian Temples : Socio-Economic and Religious Life in India, 8th-12th Centuries A.D.*, New Delhi, Abhinav Publications, 1982.
- Kalidos, Raju, *Temple Cars of Medieval Tamilam*, Madurai, Vijay Publications, 1989.
- Kantawala, S.G., *Cultural History from the Matsyapurāṇa*, Baroda, M.S. University of Baroda, 1964.
- Karunakaran, Rankorath, *The Riddle of Ganesha*, Bombay, Book Quest, 1992.
- Kramrisch, Stella, *Indian Sculpture in the Philadelphia Museum of Art*, Philadelphia, University of Pennsylvania Press, 1960.
- , *Manifestations of Shiva*, Philadelphia, Philadelphia Museum of Art, 1981.
- Krishna Sastri, H., *South-Indian Images of Gods and Goddesses*, Varanasi, Bharatiya Publishing House, 1974.
- Liebert, Gosta, *Iconographic Dictionary of the Indian Religions : Hinduism, Buddhism, Jainism*, Leiden, E.J.Brill, 1976.
- Lobo, Wibke, *The Sun-Temple at Modhera: A Monograph on Architecture and Iconography*, Munchen, Verlag C.H.Beck, 1982.
- Mahashabde, Dipak Kumar, *Madhya Pradesh Ki Shaiva Pratimayen: Shaiva Catalogue*, Bhopal, Rajya Sangrahalaya, 1991, (Hindi).
- Majumdar, N.G., *A Guide to the Sculptures in the Indian Museum*, Part I, Delhi, Manager of Publications, 1937.
- Mani, V.R., *Sons of Shiva: A Study in the Religious Cults of Gaṇeśa ad Kārttikeya*, Delhi, Sharada Prakshan, 1990.



## Bibliography

261

- Markel, Stephen Allen, *The Origin and Early Development of the Nine Planetary Deities (Navagraha)*, 2 Vols., Michigan, The University of Michigan, 1989, Ph.D. Thesis (Unpublished).
- Mathur, Asha Rani, Ed., *The Great Tradition : Indian Bronze Masterpieces*, New Delhi, Brijbasi Printers, 1988.
- Michell, George and others, Ed., *In the Image of Man : The Indian Perception of the Universe through 2000 Years of Painting and Sculpture*, London, Arts Council of Great Britain, 1982.
- Misra, Janardan, *Bharatiya Prateek Vidya*, Patna, Bihar Rashtrabhasa Parishad, 1959. (Hindi).
- Misra, O.P., *Iconography of the Saptamatrikas*, Delhi, Agam Kala Prakashan, 1989.
- Misra, R.N., *Bhartiya Murtikala*, New Delhi, Mcmillan, 1978.
- , *Yaksha Cult and Iconography*, New Delhi, Munshiram Manoharlal, 1981.
- Mohapatra, R.R., *Jaina Monuments of Orissa*, Delhi, D.K. Publications, 1984.
- Moor, Edward, *The Hindu Pantheon*, Varanasi, Indological Book House, 1968.
- Moti Chandra, *Stone Sculpture in the Prince of Wales Museum, Bombay*, Prince of Wales Museum of Western India, 1974.
- Museum of Art and Archaeology*, Dharwar, Kannada Research Institute, (n.d.).
- Nagar, Shanti Lal, *Composite Deities in Indian Art and Literature*, New Delhi, Criterion Publications, 1989.
- , *The Cult of Vinayaka*, New Delhi, Intellectual Publishing House, 1992.
- Nawab, Sarabhai Manilal, comp., *Jaina Tirthas in India and their Architecture*, Ahmedabad, Sarabhai M. Nawab, 1944.
- Pal, Pratapaditya, Ed., *Ganesh : The benevolent*, Bombay, Marg Publications, 1995.
- Pal, Pratapaditya, *Hindu Religion and Iconology According to the Tantrasars*, Los Angeles, Vichitra Press, 1981.
- , *Indian Sculpture: A Catalogue of the Los Angeles County Museum of Art Collections*, 2 Vols., California, Los Angeles County Museum of Art, 1986-88.
- Pandey, Lalit Prasad, *Sun-Worship in Ancient India*, Delhi, Motilal Banarsidass, 1971.
- Pandey, Rekha, *Bhubaneshwar ki Deva-Murtiyan : Ek Pratima-Shastriya Adhyayan*, Delhi, Savita Prakashan, 1987. (Hindi).
- Pandeya, Banarsi Lal, *Hindu Devataon ke Vividh Roop-aur Vahana*, Varanasi, The Author, 1980. (Hindi).
- Pandeya, Deenbandhu, *Devatarchchanukirttana Hindu Deva Pratima Vijnana*, Varanasi, Kishor Vidya Niketan, 1978, (Hindi).
- Patil, Devendra Kumar Rajaram, *Cultural History from the Vāyu-Purāṇa*, Poona, Deccan College, 1946.
- Paul, Debjani, *The Art of Nalanda : Development of Buddhist Sculpture 600-1200 A.D.*, Calcutta, The Author, 1987.
- Paul, Pran Gopal, *Early Sculpture of Kashmir before the Middle of the Eight Century A.D. : An Approach to Art History and Epigraphy of the Jhelum Valley and its Peripheral Regions*, University of Leiden, Ph.D. Dissertation, 1986.



- Postel M. and other, *Antiquities of Himachal*, Bombay, France-Indian Pharmaceuticals Private Limited, 1985.
- Poster, Amy G., *From Indian Earth: 4,000 years of Terracotta Art*, New York, The Brooklyn Museum, 1986.
- Pramod Chandra, *Stone Sculpture in the Allahabad Museum*, Poona, American Institute of Indian Studies, 1970.
- Radcliffe, Carol, E., *Early Chalukya Sculpture*, 2 Vols., New York, New York University, Ph.D. Dissertation, 1981, (unpublished).
- Ramachandra Rao, S.K. *Pratima-Kosha : Encyclopaedia of Indian Iconography*, 4 Vols., Bangalore, Kalpatharu Research Academy, 1988-91.
- Rama Rao, M., *Saivite Deities of Andhradesa*, Tirupati, Sri Venkatesvara University, 1966.
- Ray, Nihar Ranhan and others, *Eastern Indian Bronzes*, New Delhi, Lalit Kala Akademi, 1986.
- Rosenfield, John M., *The Dynastic Arts of the Kushanas*, Berkeley, University of California Press, 1967.
- Sahai, Bhagwant, *Iconography of Minor Hindu and Buddhist Deities*, New Delhi, Abhinav Publications, 1975.
- Sanoyranand, *Ganeśa*, Banaras, Kashi Vidyapith, 1944 (Hindi).
- Saraswati, S.K., *Tantrayana Art : An Album*, Calcutta, Asiatic Society, 1977.
- Sarkar, H., *An Architectural Survey of Temples of Kerala*, New Delhi, Archaeological Survey of India, 1978.
- Sharma, I.K., *The Development of Early Saiva Art and Architecture* (with Special Reference to Andhradesa), Delhi, Sundeep Prakashan, 1982.
- Sastri, T.V.G., and others, *Veerapuram-A Type Site for cultural Study in the Krishna Valley*, Hyderabad, Birla Archaeological and Cultural Research Institute, 1984.
- Schastok, Sara, L., *The Samalaji Sculptures and 6th Century Art in Western India*, Leiden, E.J. Brill, 1985.
- Sculptures from the Bharatpur Museum*, Bharatpur, Jaipur, The Department of Archaeology & Museums, Government of Rajasthan, (n.d.).
- Sculptures from Udaipur Museum*, Jaipur, The Department of Archaeology & Museums, Government of Rajasthan, 1960,.
- Shah U.P., *Jaina Rupa-Mandana*, Vol. I, New Delhi, Abhinav Publications, 1987.
- Sharma, B.N., *Iconography of Vaināyaki*, New Delhi, Abhinav Publications, 1979.
- Sharma, R.C., *Mathura Museum and Art*, Mathura, Government Museum, 1976.
- Sharma, R.K., *The temple of Chaunsātha-yoginī at Bheraghat*, Delhi, Agam Kala Prakashan, 1978.
- Sharma, Sitaram, *Bhoramdev*, Bhopal, M.P. Hindi Grantha Akademi, 1989, (Hindi).
- Shastri, Ajay Mitra, *India as seen in the Bṛhatsamhitā of Varāhamihira*, Delhi, Motilal Banarsidass, 1969.
- Sheth, Surabhi, *Religion and Society in the Brahma Purāṇa*, New Delhi, Sterling Publishers, 1979.
- Shukla, D.N., *Pratima-Vijnan*, Lucknow, The Author, 1956, (Hindi).



## Bibliography

263

- , *Vastu-Sastra, Vol.II : Hindu Canons of Iconography & Painting*, Gorakhpur, The Author, 1958.
- Shukla, S.P., *Sculptures and Terracottas in the Archaeological Museum Kurukshetra University*, Kurukshetra, Kurukshetra University, 1983.
- Singh, Bindheshwari Prasad, *Bharatiya Kala Ko Bihar Ki Den*, Patna, Bihar Rashtrabhasa Parishad, 1958. (Hindi)
- Singh, Sheo Bahadur, *Brahmanical Icons in Northern India*, New Delhi, Sagar Publications, 1977.
- Singh, Uday Vir, *Pinjore Sculptures*, Kurukshetra, Kurukshetra University, 1977.
- Sivaramamurti, C., *Amaravati Sculptures in the Madras Government Museum*, Madras, Madras Government Museum, 1956, (Bulletin of the Madras Government Museum, New Series-General Section, Vol.IV.).
- , *The Art of India*, New York, Harry N. Abrams, 1977.
- , *A Guide to the Archaeological Galleries of the Indian Museum*, Calcutta, Indian Museum, 1954.
- Somayaji, K.N., *Concept of Ganesha*, Bangalore, Kalpataru Research Academy, 1984.
- Sompura, Prabhaskar, O., *Bharatiya Silpasamhita*, Bombay, Somaya Publications, 1975, (Hindi).
- Sri Gaṇeśa-Aṅka, *Kalyan*, Vol. 48, No.1.
- Srinivasa Desikan, V.N., *Guide to the Bronze Gallery*, Madras, Government Museum, 1983.
- Srivastava, Anand Prakash, *Ellora ki Brahmana Deva Pratimayen*, Allahabad, Kitab Mahal, 1988, (Hindi).
- Stutley, Margaret, *The Illustrated Dictionary of Hindu Iconography*, London, Routledge & Kegan Paul, 1985.
- Sullere, Sushil Kumar, *Ajaygarh aur Kalanjar Ki Deva Pratimayen*, New Delhi, Ramanand Vidya Bhavan, 1987, (Hindi).
- Thomas, P., *Epics, Myths and Legends of India : A Comprehensive Survey of the Sacred Lore of the Hindus, Buddhist and Jains*, Bombay, D.B. Taraporevala Sons & Co., 1961.
- Tiwari, M.N.P., *Ambikā in Jaina Art and Literature*, New Delhi, Bharatiya Jnanpith, 1989.
- Tripathi, L.K., *The Temples of Baroli*, Varanasi, Amitabha Prakāśan, 1975.
- Tripathi, Gaya Charan, *Vedic Devata : Udbhava aur Vikas*, 2 Vols., Delhi, Bhartiya Vidya Prakashan, 1982, (Hindi).
- Triṣaṣṭiśulākāpuruṣacaritra*, Tr., by Helen M. Johnson, 6 Vols., Baroda, Oriental Institute, 1937-62.
- Trivedi, R.D., *Temples of the Pratihāra Period in Central India*, New Delhi, Archaeological Survey of India, 1990.
- Trivedi, S.D., *Masterpieces in the State Museum Lucknow*, Lucknow, The State Museum, 1989.
- , *Sculptures in the Jhansi Museum*, Jhansi, The Government Museum, 1983.
- Upadhyaya, Baladeva, *Purāṇavimarśa*, Varanasi, Chowkhamba Vidya Bhawan, 1978.
- Upasak, C.S., Ed., *Nalanda : Past and Present*, Nalanda, Nava Nalanda Mahavihara, 1977.



- Vashishtha, Neelima, *Sculptural Treditions of Rajasthan (Cs. 800-1000 A.D)*, Jaipur, Publications Scheme, 1989.
- Visions of Gaṇeśa*, Bombay, Prince of Wales Museum of Western India, 1982.
- Vogel, J.Ph., *Archacological Museum at Mathura*, Delhi, Indological Book House, 1971. (Reprint).
- Williams, Monier, *Religious Thought and Life in India*, Calcutta, K.P. Bagchi and Company, 1978.
- Zaheer, Mohammad, *The Temple of Bhitargaon*, Delhi, Agam Kala Prakashan, 1981.

## ARTICLES

- Agarawala, Prithvi K., "On a Four-Legged Icon of Gaṇapati from Ghosai", *Artibus Asiae*, Vol. XL, No.4, 1978, pp.307-308.
- , "A Pañca-Gaṇeśa Panel from Varanasi", *Journal of the Oriental Insitute, Baroda*, Vol. XXV, No. 1, September 1975, pp.71-73.
- , "Some Varanasi Images of Gaṇapati and their Iconographic Problem", *Artibus Asiae*, Vol. XXXIX, No. 2, 1973, pp.139-155.
- Agrawala, R.C., "Mātṛkā Reliefs in Early Indian Art", *East and West*, Vol. 21, Nos. 1-2, March-June 1971, pp.79-89.
- , "More Sculptures from the National Museum, New Delhi", *East and West*, Vol.20, No. 3, September 1970, pp. 351-355.
- , "Newly Discovered Pañca-Gaṇeśa from Jaipur, Rajasthan", *Journal of the Oriental Institute, Baroda*, Vol. XXI, Nos. 1-2, September-December 1971, p.107.
- , "Rock-cut Mātṛikā panels from Deogarh (U.P.)", In S.K.Maity and others, Ed., *Studies in Orientology : Essays in Memory of Prof. A.L. Basham*, Agra, Y.K. Publishers, 1988, pp. 157-159.
- , "Unpublished Pratihara Remains at Ghatiyala, Rajasthan", *Journal of the Oriental Institute, Baroda*, Vol. XII, No. 3, March 1963, pp. 285-287.
- Agrawal, V.S., "Meaning of Gaṇapati", *Journal of the Oriental Institute, Baroda*, Vol. XIII, No.1, September 1963, pp.1-4.
- Aravamuthan, T.G., "Gaṇeśa : Clue to a Cult and a Culture", *Journal of Oriental Research, Madras*, Vol. XVIII, part IV, 1951, pp. 221-245.
- Asher, Frederick M., "The Effect of Pala Rule : A Transition in Art." *Journal of the Indian Society of Oriental Art*, New Series, Vol. XII-XIII, 1981-83, pp.1-6.
- , "Pañcāyatana Śiva Liṅgas : Sources and Meaning", In Joanna G. Williams, Ed., *Kaladarsana; American Studies in the Art of India*, New Delhi, Oxford & IBH Publishing Co., 1981, pp.1-3.
- , "Sculptures from Rajaona, Valgudar and Jaynagar; Evidence for an Urban Center", *East and West*, Vol., 36, Nos. 1-3, September 1986, pp.227-246.
- Bailey, Greg, "Reflections on the Translation of the Gaṇeśa Purāṇa", In Ananta Lal Thakur, Ed., *Corpus of Indological Studies : Ramaranjan Mukherji Felicitation Volume*, Delhi, Sharda Publishing House, 1992, Vol. I, pp. 27-42.



## Bibliography

265

- Bajpai, Krishna Dutt, "Gaṇeśa Ka Pratima-Vijnana" *Prachya Pratibha*, Vol. II, No. 2, July 1974, pp.66-69. (Hindi).
- Bandyopadhyay, Samresh, "A note on Gaṇapati", *Journal of the Oriental Institute, Baroda*, Vol. XXI, No. 4, June 1972, pp. 328-330.
- Banerjea, J.N., "Sūrya, Ādityas and the Navagrahas", *Journal of the Indian Society of Oriental Art*, Vol. XVI, 1948, pp. 47-100.
- Banerji, Arundhati, "Iconology of Two-Armed Gaṇeśa", *Roopa-lekha*, Vol. LV, January 1984, pp.21-40.
- Bartholomew, Terese Tse, "Images of Gaṇeśa : The Asian Art Museum Collection", *The India Magazine*, Vol.12, No.3, February 1992, pp.58-67.
- Bernier, Ronald M., "Northern Kerala Temples", *Oriental Art*, Vol. 15, No. 7, July 1984, pp.34-37.
- Bhattacharya, Gouriswar, "A Special Type of Devi Figure from Bihar and Bengal", In Robert Skelton & Others, Ed., *Facets of Indian Art : A Symposium Held at Victoria and Albert Museum*, New Delhi, Heritage Publishers, 1987, pp. 33-40.
- Bhattacharyya, B., "Two Metal Images of Hindu-Buddhist Composition from the Baroda Museum", *Bulletin of the Baroda State Museum and Picture Gallery*, Vol. II, Pt. II., February to July 1945, pp.39-44.
- Bhattacharyya, Benoytosh, "A Golden Image of Gaṇapati", *Journal of the Indian Society of Oriental Art*, Vol. III, No. 1, June 1935, pp. 53-54.
- Biswas, Krishna, "Gaṇapati Images of Bengal", *Journal of Ancient Indian History*, Vol. XII, 1978-79, pp. 138-147.
- Burgess, J., "The Navagraha or Nine Planets and their Names", *The Indian Antiquary*, Vol. XXXIII, February 1904, pp.61-66.
- Chakravarti, Tapo Nath, "The Narayanpur Image of Vinayaka", *The Indian Historical Quarterly*, Vol. XXXIII, No. 2 & 3; June & September 1956, pp.324-328.
- Chaturvedi, Giridhar Sharma, "Mudgalapurāṇaviśayasamālochanam", *Purāṇa*, Vol. IV, No.2, July 1962, pp.339-350. (Sanskrit.).
- Chowdhary, Radhakrishna, "Some Recent Discoveries in North Bihar", *The Journal of the Bihar Research Society*, Vol. XLIII, Parts III & IV, September-December 1957, pp. 365-383.
- Courtright, Paul B., "The Beheading of Gaṇeśa", *Purāṇa*, Vol. XXII, No. 1, January 1980, pp. 67-80.
- , "Standing, Moving, Transforming : The Work of Metaphor in Hindi Ritual", *Journal of Religious Studies*, Vol. VIII, No. 1, Spring 1980, pp. 97-104.
- Cribb, Joe, "The Earliest Gaṇeśa : A Case of Mistaken Identity", *Numismatic Digest*, Vol. VI, 1982, pp.30-34.
- Dange, Sadashiv A., "The Birth of Gaṇapati", In B. Datta and others, Ed., *Aruna Bharati : Professor A.N. Jani Felicitation Volume*, Baroda, Professor A.N. Jani Felicitation Committee, 1983, pp.1-7.
- Danielou, Alain, "The Meaning of Gaṇapati", *The Adyar Library Bulletin*, Vol. XVIII, Part 1-2, May 1954, pp.107-148.



- Das, D.R., "Some Observations on Orissan Temples", *Journal of Ancient Indian History*, Vol. XV, Pts. 1-2, 1985-86, pp.127-134.
- Das, S.R., "A Miniature Metal Image of Gaṇeśa", *Journal of the Asiatic Society*, Vol. XI, 1969, pp. 113-115.
- Dash, Mahesh P., "Worship of Sapta-Mātrkāś and their Representation in Orissan Temples", *The Orissa Historical Research Journal*, Vol. XI, No. 2, 1962, pp. 114-128.
- De, Bijanbihari, "Some Syncretistic Icons of Ancient Bengal (Syncretism between Hinduism and Buddhism)", *Journal of the Varendra Research Museum*, Vol. 7, 1981-82, pp.87-93.
- De Lippe, Aschwin, "The Sculpture and Architecture of Southern India", In Basil Gray, Ed., *The Arts of India*, Oxford, Phaidon Press Limited, 1981, pp. 53-82.
- Deshpande, M.N., "The Panhale Kaji Caves : A Hinayana and Tantric Vajrayana Centre, with Caves of the Natha Sampradaya", In Robert Skelton and others, Ed., *Facets of Indian Art : A Symposium Held at the Victoria and Albert Museum*, New Delhi, Heritage Publishers, 1987, pp.14-17.
- Dhaky, M.A., "Kiradu and the Māru-Gurjara Style of Temple Architecture", *Bulletin of the American Academy of Benares*, Vol.I, 1967, pp. 35-45.
- Dhal, U.N., "Iconography of Gaṇapati in the Purāṇas", *Journal of the Ganganatha Jha Kendriya Sanskrita Vidyapeetha*, Vol. XXXVI, 1980, pp. 25-36.
- Dhavalikar, M.K., "Antiquity of Gaṇeśa-The Numismatic Evidence", *Indologica Taurinensia*, Vol. VIII-IX, 1980-81, pp.137-145.
- , "Gaṇeśa : Myth and Reality", In Robert L. Brown, Ed., *Ganesh : Studies of an Asian God*, New York, 1991, pp. 49-68.
- , "Gaṇeśa Beyond the Indian Frontiers", In *India's Contribution to World Thought and Culture : Vivekananda Commemoration Volume*, Madras, Vivekanand Rock Memorial Committee, 1970, pp.1-16.
- , "Gaṇeśa in Mathura", In M.B. Pande and B.D. Chattopadhyaya, Ed., *Archaeology and History : Essays in Memory of Shri A. Ghosh*, Delhi, Agam Kala Prakashan, 1987, Vol. 2, pp.471-478.
- , "Origin of Gaṇeśa", *Annals of the Bhandarkar Oriental Research Institute*, Vol. LXXI, 1990, pp.1-24.
- , "The Origin of Saptamātrkāś", *Bulletin of the Deccan College Research Institute*, Vol. XXI, 1960-61, pp. 19-26.
- , "Śrī Gaṇeśa-Gajānana, Purātattaviya Maagova", In M.S. Mate and G.T. Kulkarni, Ed., *Studies in Indology and Medieval History : Prof. G.H. Khare Felicitation Volume*, Poona, Joshi & Lokhande Prakashan, 1974, pp. 267-279. (Marathi).
- Dikshit, K.N. and Trivedi, P.K., "Sculptures from Bharat Temple, Rishikesh, Uttar Pradesh," In Bhagwant Sahai, Ed., *History and Culture : B.P. Sinha Felicitation Volume*, Delhi, Ramanand Vidya Bhawan, 1937, pp. 134-136.
- Diskalkar, D.B., "Some Brahmanical Sculptures in the Mathura Museum", *Journal of the U.P. Historical Society*, Vol. V, Part 1, January 1932, pp. 18-57.
- Dwivedi, Umesh Chandra, "Navagrahas in the Art of Bihar", *The Journal of the Bihar Purāvid Pariṣad*,



## Bibliography

267

- Vol. III. 1979, pp. 112-122.
- , "Parnaśabari in Art and Literature", *Journal of the Bihar Purāvid Pariṣad*, Vol. VI, 1982, pp. 200-207.
- Dwivedi, V.P., "Elephant God of the Hindus", *Oriental Art*, Vol. 5, No. 3, March 1974, pp. 31-37.
- Dye III, Joseph M., "Hindu Sculpture of Northern India", *Oriental Art*, Vol. 19, No. 7, July 1988, pp. 44-57.
- Gorakshkar, Sadashive, "Ter, Kolhapur and the Yavanas", In *Dawn of Civilization in Maharashtra*, Bombay, Prince of Wales Museum of Western India, 1975, pp. 27-30.
- Gore, N.A., "Two Rare Bronzes in the Dancing Pose", *Annals of the Bhandarkar Oriental Research Institute*, Vol. XXXII, 1951, pp. 242-248.
- Govindaswami, S.K., "A Note on a Pala Image of Gaṇapati at Kumbhakonam", *Journal of Indian History*, Vol. XIII, Part 3, December 1934, pp. 306-311.
- Gupte, B.A., "Harwest Festivals in Honour of Gauri and Ganesh", *Indian Antiquary*, Vol. XXXV, 1906, pp. 60-64.
- Handa, Devendra, "Some Unpublished Sculptures from Gujjar Kheri (Haryana)", *Punjab University Research Bulletin (Arts)*, Vol. XVII, No. 1, April 1986, pp. 107-121.
- , "Some Unpublished Sculptures from Pinjaur", *Vishveshvaranand Indological Journal*, Vol. XIV, 1976, pp. 112-119.
- Hazra, R.C., "Gaṇapati-Worship and the upapurāṇas Dealing with it", *Journal of the Ganganatha Jha Kendriya Sanskrit Vidyapeetha*, Vol. V, part 4, August 1948, pp. 263-276.
- , "The Gaṇeśa-Purāṇa", *Journal of the Ganganatha Jha Kendriya Sanskrit Vidyapeetha*, Vol. IX, Part 1, November 1951, pp. 79-99.
- Jha, V.D., "Remarkable Brahmanical Icons in Sagar District", *Puratan*, Vol. I. No. 2 & 3, 1984, pp. 26-33.
- Joshi, Arjun, "Gaṇapati Images in Early Orissan Temples", *Orissa Historical Research Journal*, Vol. VIII, No. 2, July 1959, pp. 139-146.
- Joshi, Maheshwar P., "Some Rare Sculptures from Kumaon-Hills", *Bulletin of Museums & Archaeology in U.P.*, No. 14, December 1974, pp. 36-37.
- Joshi, M.C. and Ramachandran, K.S., "A Rare Wooden Sculpture of Five-Faced Gaṇeśa", *East and West*, Vol. 21, Nos. 3-4, September-December 1971, pp. 337-340.
- Joshi, Neelkantha Purushottam, "Gwalior Sangrahalaya ka Varanasi Shilappatta tatha anya Samkaleen Ankan", *Puratan*, Vol. 6, 1989, pp. 151-153.
- , "Regional Trends in Some Mediaeval Brahmanical Sculptures of Malwa", *Journal of the Indian Society of Oriental Art*, New Series, Vol. XV, 1985-86, pp. 39-52.
- Kameswara Rao, V., "Gaṇapati", *Sapthagiri*, Vol. XVIII, No. 4, September 1988, pp. 20-24.
- Krishan, V., "A New Interpretation of the Buddhist Sādhanaś and Buddhist Sculptures showing Buddhist Gods Trampling upon Brāhmanical or Hindu Gods", *Oriental Art*, New Series, Vol. XXXVIII, No. 1, Spring 1992, pp. 15-26.



- , "The Origins of Gaṇeśa", *Artibus Asiae*, Vol. XLIII, No. 4, 1981-1982, pp. 285-301.
- Krishna Deva, "Mālā Devī Temple at Gyaraspur", In *Shri Mahavira Jaina Vidyalaya Golden Jubilee Volume*, Bombay, Shri Mahavira Jaina Vidyalaya, 1986, Pt. I. pp. 260-269.
- Lanius, Mary C., "An Image of Vaināyikī from Harshagira (Sikar), Rajasthan", *Oriental Art*, New Series, Vol. XVII, No. 1, Spring 1971, p.38.
- Linda, Mary F., "Narayanapuram : A Tenth Century Site in Kalinga", *Artibus Asiae*, Vol. L, No. 3-4, 1990, pp. 232-262.
- Mathur, Prakashendra, "Bhopal Sangrahalaya ki Katipaya Vishista Pratimaen", *Puratan*, Vol. I. No. 1, 1984, pp. 73-75 (Hindi).
- Matics, K.I., "Indian Sculptures in the Muzium Seni Asia in Kaula Lumpur", *Oriental Art*, Vol. 15, No. 3, March 1984, pp. 30-35.
- Mehta, Ramanlal N., "A Few Gaṇeśa Images from Gujarat", *Bulletin of the Baroda Museum and Picture Gallery*, Vol. V. Part I-II, 1947-48, pp. 23-27.
- Meister, Michael W., "Regional Variations in Mātṛkā Conventions", *Artibus Asiae*, Vol. XLVII, Nos. 3-4, 1986, pp. 233-246.
- Misra, B.N., "Śaiva Deities, vs Buddhist Deities", *Puratan*, Vol. 6, 1989, pp. 141-148.
- Misra, O.P., "Madhya Pradesh Ki Vaināyikī Pratimaen", In M.D. Khare, Ed., *Malwa Through the Ages*, Bhopal, Archaeology & Museums Madhya Pradesh, 1981, pp. 142-144.
- Mitra, Debala, "Sasandevīs in the Khandagiri Caves", *Journal of the Asiatic Society*, Vol. I, No. 2, 1959, pp. 127-133.
- , "A Study of some Graha-Images of India and their possible bearing on the Nava-Devās of Cambodia", *Journal of the Asiatic Society*, Vol. VII, Nos. 1-2, 1965, pp. 13-37.
- Mitra, Haridas, "Gaṇapati", *Visva-Bharti Annals*, Vol. VIII, pp. 1-120.
- Mukherjee, B.N., "Adoption of Brahmanical Deities in Buddhist Pantheon-An Illustration", In Harish Chandra Das and others Ed., *Buddhism & Jainism*, Cuttack, Council of Cultural Growth and Cultural Relations. (n.d.), pp. 193-195.
- Mukhopadhyaya, Manisha, "Queries on Gaṇapati", *Journal of Ancient Indian History*, Vol. II, Parts 1-2, 1968-69. pp. 112-115.
- Mundkur, Balaji, "The Enigma of Vaināyikī", *Artibus Asiae*, Vol. XXXVII, No. 4, 1975, pp. 291-302.
- Nagarch, B.L., "Medieval Sculptures from Vyara, Gujarat", *Prachya Pratibha*, Vol. XII, 1984, pp. 33-39.
- Naidu, S. Sripathi, "Mṛthyuñjayeśvara Temple at Chowdepalle", *The Andhra Pradesh Journal of Archaeology*, Vol. I, No. 2, 1979, pp. 141-149.
- Narain, A.K., "Gaṇeśa on Hermaeus Coin", *Numismatic Digest*, Vol. VI, 1982, pp. 26-29.
- , "Iconographic Origins of Gaṇeśa and the Evidence of the Indo-Greek Coinage", In G. Gnoli and L. Lanciotti, Ed., *Orientalia : Iosephi Tucci Memorial Dicata*, Roma, Istituto Italiano Per 11 Medio Ed Estremo Oriente, 1988, Vol. 3, pp. 1007-1019.



## Bibliography

269

- , "On the Earliest Gaṇeśa", In Leelananda Prematilleke and others, Ed., *Senarāt Pranavitana Commemoration Volume*, Leiden, E.J. Brill, 1978, pp. 142-144.
- Neogy, Prithwish, "An Ivory Gaṇeśa", *Artibus Asiae*, Vol. XI, Nos. 1-2, 1948, pp. 23-26.
- Pal, Pratapaditya, "Metal Sculpture", In Pratapaditya Pal, Ed., *Art and Architecture of Ancient Kashmir*, Bombay, Marg Publications, 1989, pp. 77-94.
- Parekh, V.S., "An Image of Double-faced Gaṇeśa from Junagarh", *Journal of the Oriental Institute, Baroda*, Vol. XXVII, Nos. 1-2, September-December 1977, pp. 40-42.
- , "Some Interesting Sculptures from Kavi-Areas", *Journal of the Oriental Institute, Baroda*, Vol. XXVI, No. 2, December 1976, pp. 186-191.
- , "An Image of Vināyikī from Patan (North Gujrat)", *Journal of the Oriental Institute, Baroda*, Vol. XXII, No. 3, March 1973, pp. 359-360.
- Parikh, R.T., "Unique Sculpture of Śakti-Gaṇeśa of Ucchiṣṭa variety from Kumbhariya, District Banas-Kantha, North Gujarat", *Journal of the Oriental Institute, Baroda*, Vol. XXII, No. 3, March 1973, pp. 373-375.
- Parmar, Braj Mohan Singh, "Bharatpur Sangrahalaya ki Kucha Aprakashit Pratimayen", *The Researcher*, Vol. VII-IX, 1966-68, pp. 33-34, (Hindi).
- Pathak, Naresh Kumar, "Kendriya Sangrahalaya Gujarī Mahal Gwalior me Sanrakshit Gaṇeśa Pratimaen," *Prachya Pratibha*, IX-X, 1981-82, pp. 183-188.
- Prahalad Singh, "Images of Dancing Gaṇeśa from Bihar", In B.N. Mukherjee, and others, Ed., *Śrī Dinesacandrika : Studies in Indology : Shri D.C. Sircar Festchrift*, Delhi, Sundeep Prakashan, 1983, pp. 383-388.
- Punia, D.S., "Icons of Gaṇeśa from South Haryana", *Bharatiya Vidya*, Vol. XXXX, No. 1, 1980, pp. 20-21.
- Puri, Baij Nath, "Gaṇeśa and Gaṇapati Cult in India and South-East Asia", *Journal of Indian History*, Vol. XLVIII, Part II, August 1970, pp. 405-413.
- Rai Krishna Das, "Śrī Gaṇeśa", *Nagri Pracharni Patrika*, Vol. 43, (New Edition Part 17), No. 1, Samvat 1995, pp. 1-13. (Hindi).
- Ramasubramaniam, V., "The Gaṇapati-Vināyaka-Gajānana Worship : Analysis of an Integrated Cult", *Bulletin of the Institute of Traditional Cultures, Madras*, January-June 1971, pp. 97-153.
- Rao, M., "Iconographic Notes : Gaṇeśa", *Prachya Pratibha*, Vol. VII, 1979, pp. 96-97.
- , "Some Notable Paramara Sculptures of Birla Museum, Bhopal", in R.K. Sharma, Ed., *Art of the Paramaras of Malwa*, Delhi, Agam Kala Prakashan, 1979, pp. 76-89.
- Riviere, Juan Roger, "The Problem of Gaṇeśa in the Purāṇas", *Purāṇa*, Vol. IV, No. 1, January 1962, pp. 96-102.
- Sagar A.P., "Vijayamandira Temple of Paramara Times at Vidisha", In R.K. Sharma, Ed. *Art of the Paramaras of Malwa*, Delhi, Agam Kala Prakashan, 1979, pp. 54-63.
- Sahai, Bhagwant, "An Image of Dancing Gaṇeśa in the Gaya Museum", *Journal of the Bihar Puravid Parishad*, Vol. II, 1978, pp. 231-233.



- , "Images of Dancing Gaṇeśa from Bihar", *The Journal of the Bihar Research Society*, Vol. LVI, 1970, pp. 61-66.
- , "A Pañchāyatana Śiva Liṅga at Patan", *The Journal of the Bihar Research Society*, Vol. LV, 1969, pp. 122-127.
- Sankalia, H.D., "A Jain Gaṇeśa of Brass", *The Jaina Antiquary*, Vol. V, No. II, September 1989, p. 52.
- , "Six Defferent Types of Gaṇeśa Figures", *Journal of Indian History*, Vol. XVIII, Part II, August 1939, pp. 188-194.
- Sarasvati, Svami Hariharanand, "Greatness of Gaṇapati", *Journal of the Indian Society of Oriental Art*, Vol. VIII, 1940, pp. 41-55.
- Sarkar, Amal, "Gaṇeśa-The God of the People", *Indian Museum Bulletin*, Vol. IV, no. 1, January 1969, pp. 84-87.
- Sarma, I.K., "Worship of Gaṇeśa at Vengipura", In S.D. Trivedi, Ed., *Essays on Indology, Polity and Administration in Honour of Padmabhushan Sri R.K. Trivedi*, Delhi, Agam Kala Prakashan, 1989, Vol. I, pp. 125-128.
- Sarma, N. Devaraja, "Gaṇeśa and the Antiquity of Some Śaiva Myths", *Bharatiya Vidya*, Vol. XV, No. 1, 1954, pp. 21-28.
- Seetharam, C.B., "Hindu Varities of Gaṇeśa Images," *Bharatiya Vidya* Vol. XIII, 1952, pp. 29-50.
- Sengupta, Biswajit, "Gaṇapati Through the Ages," *Prachya Pratibha*, Vol. I, 1974, pp. 123-131.
- Sengupta, Sudha, "Inter-Relation Between Buddhism and Brahmanism Through Iconography", In Mahesh Tiwari, Ed., *Bodhi-Rasmi*, New Delhi, Indian Council of Philosophical Research, 1984, pp. 141-145.
- Shah, K.K., "Some Paramara Sculptures from the East Nimar District", In R.K. Sharma, Ed., *Art of the Paramaras of Malwa*, Delhi, Agam Kala Prakashan, 1979, pp. 67-71.
- Sharma, B.N., "Aparājita", *Bharati*, No. 15, 1971-84, pp. 153-156.
- , "Gaṇeśa", In *Sanskriti : Dr. Aditya Nath Jha Abhinandan Grantha*, Delhi, Dr. Aditya Nath Jha Abhinandan Grantha Sanyojan Samiti, 1969, Vol. 3, pp. 18-21.
- , "Further Unpublished Kerala Bronzes in the National Museum, New Delhi", *East and West*, Vol. 25, Nos. 1-2, March-June 1975, pp. 175-180.
- , "Pratihara Bronzes in the National Museum, New Delhi", *East and West*, Vol. 27, 1977, pp. 287-298.
- , "A Note of Vaināyaki Images", *Oriental Art*, New Series, Vol. XVIII, No.3, Autumn 1972, pp.277-280.
- , "Rajasthani Murtikala me Vaināyaki Pratimaen", *Maru-Bharati*, Vol. 28, No. 2, July 1980, pp. 40-43. (Hindi).
- , "A Rare Image of Gaṇeśani", *The Journal of the Bihar Research Society*, Vol. LVI, 1970, pp. 50-53.
- , "Religious Tolerance and Intolerance as Reflected in Indian Sculptures", In B.R.Saksena, Ed., *Umesha Mishra Commemoration Volume*, Allahabad, Ganganatha Jha Research Institute, 1970, pp. 657-668.



## Bibliography

271

- , "Sculptures from Abaneri", *Roopa-Lekha*, Vol. XLIII, Nos. 1 & 2, pp. 7-17.
- , "Some Interesting Temple Sculptures at Osian", *Roopa-Lekha*, Vol. XL, Nos. 1-2, pp. 95-102.
- , "Unpublished Pala and Sena Sculptures in the National Museum, New Delhi", *East and West*, Vol. 19, Nos. 3-4, September-December 1969, pp. 413-423.
- , "Unpublished South Indian Bronzes in the National Museum, New Delhi", *East and West*, Vol. 20, No. 3, September 1970, pp. 356-362.
- , "Vaināyākī in Medieval Indian Art", *Oriental Art*, New Series, Vol. XVI, No.2, Summer 1970, pp.169-172.
- , "Vaināyākī in Sculpture and Painting", In S.Bhaskaran Nair, Ed., *Bharati-Bhanam (Light of Indology) being Dr. K.V. Sarma Felicitation Volume*, Hoshiarpur, Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological Studies, 1980, pp.496-499.
- Sharma, B.R., "Agra-Puja of Gaṇapati", *Bharatiya Vidya*, Vol.XLI, Nos. 3-4, 1981, pp.92-95.
- , "Gaṇapati as a Vedic God", *Vishveshvaranand Indological Journal*, Vol.XX, Parts I-II, June-December 1982, pp. 1-6.
- , "Gaṇapati in Pañcadevopāasana", *Bulletin of the Institute of Traditional Cultures*, Madras, January-June 1976, pp. 65-79.
- , "Gaṇapati in the Epics", *Bharatiya Vidya*, Vol. XXXV, Nos. 1-4, 1975, pp.1-12.
- , "Gaṇapati-Vināyaka in Smṛti Literature", *Kurukshetra University Research Journal (Arts and Humanities)*, Vol. IX, June 1975, pp. 10-14.
- Shastri, Madan Mohan, "Gaṇeśa Pratimayen aur Unke Shastrokta Bheda", *The Researcher*, Vol. VII-IX, 1966-68, pp. 72-79. (Hindi).
- Shere, S.A., "Three Interesting Mediaeval Sculptures from District Saran", *The Journal of the Bihar Research Society*, Vol. XXXI, Part III, September 1945, pp. 155-158.
- Shrivastava, Mahesh Chandra Prasad, "Gaṇeśa and Jyestha : A Comparative Study", *Journal of the Bihar Research Society*, Vol. LVIII, Parts I-IV, 1972, pp. 165-170.
- Singh, Sheo Bahadur, "Syncretic Icons in the Uttar Pradesh", *East and West*, Vol. 23, Nos. 3-4, September-December 1973, pp.339-346.
- , "Vināyaka Gaṇapati and His Icons in Uttar Pradesh", *Roopa-Lekha*, Vol. XLI, Nos. 1 & 2, pp.85-94.
- Singh, Udai Vir, "Icons of Gaṇeśa from Pinjore", *Kurukshetra University Research Journal (Arts and Humanities)*, Vol. VII, 1973, pp.3-6.
- Sinha, B.P., "Some Reflections on Indian Sculpture (Stone or Bronze) of Buddhist Deities Trampling on Hindu Deities", In B.P. Sinha, Ed., *Dr. Satkari Mookerji Felicitation Volume*, Varanasi, Chowkhamba Sanskrit Series Office, 1969, pp. 97-107.
- Sircar, D.C., "Ardhanārī-Gaṇapati", *Journal of Ancient Indian History*, Vol. IV, Parts 1-2, 1970-71, pp. 181-186.
- Sitaramiah, G., "Śrī-Gaṇeśa-Gītā--Its Religious and Philosophical Significance", *Proceedings and Transactions of the All India Oriental Conference*, 22nd Session, 1965, Vol. II, pp. 241-245.



- Siudkmak, John, "Early Stone and Terracotta Sculpture" In Pratapaditya Pal, Ed., *Art and Architecture of Ancient Kashmir*, Bombay, Marg Publications, 1989, pp. 41-56.
- Sivaramamurti, C., "Geographical and Chronological Factors in Indian Iconography", *Ancient India*, No. 6, January, 1950, pp. 21-63.
- , "Iconographic Gleanings from Epigraphy", *Arts Asiatiques*, Vol. IV, No. 1, pp. 35-70.
- Srikanta Iyer, K., "The Popular View of Gaṇeśa in Madras", *Indian Antiquary*, Vol. XXX, 1901, pp. 255-256.
- Srinivasan, C.R., "Saptamātrkāś", *Journal of the Oriental Institute*, Vol. XXIV, Nos. 3-4, March-June 1975, pp. 428-435.
- Srivastava, V.C., "Historiography of Gaṇeśa-Cult in Ancient India", In K.C. Chattopadhyaya Memorial Volume, Allahabad, Department of Ancient History, Culture & Archaeology, 1975, pp. 137-157.
- Stevenson, "Analysis of the Gaṇeśa Purāṇa with Special Reference to the History of Buddhism", *Journal of the Royal Asiatic Society of Great Britain and Ireland*, Vol. 8, 1846, pp. 319-329.
- Subrahmanyam, S., "Gaṇapati-Lord of Creatures : A Vedic Imagery of Immanence," *Quarterly Journal of the Mythic Society*, Vol. LXIV, 1973, pp. 37-43.
- Sundara, A., "Early Sculptural Forms of Gaṇeśa in North Karnataka", In M.S. Nagaraja Rao, Ed., *Kusumanjali, New Interpretation of Indian Art & Culture : Shri C. Sivaramamurti Commemoration Volume*, Delhi, Agam Kala Prakashan, 1987, Vol. II, pp. 255-262.
- Thakur, Laxman, S., "Architectural and Sculptural Art of Himachal Pradesh : The case study of Hat Koti Temples", *East and West*, Vol. 36, Nos. 1-3, September 1986, pp. 247-262.
- Tiwari, Maruti Nandan Prasad, "Some Unpublished Jaina Sculptures of Gaṇeśa from the Western India", *Jain Journal*, Vol. IX, No. 3, January 1975, pp. 90-92.
- Tiwari, M.N.P. and Giri, Kamal, "Images of Gaṇeśa in Jainism", In Robert L. Brown, Ed., *Ganesh : Studies of an Asian God*, New York, State University of New York Press, 1991, pp. 101-113.
- Trivedi, S.D., "Some Rare Sculptures from Kalinjar", In Lokesh Chandra and Jyotindra Jain, Ed., *Dimensions of Indian Art : Pupal Jayakar Seventy*, Delhi, Agam Kala Prakashan, 1986, Vol. I, pp. 543-546.
- Varadpande, M.L., "Gaṇesh in Indian Folk Theatre", *Sangeet Natak : Journal of the Sangeet Natak Akademi*, No. 27, January-March 1973, pp. 64-75.
- Venkatakrishna Rao, U., "The Gaṇapati Culut", *The Quarterly Journal of the Mythic Society, Bangalore*, Vol. XLI, Nos. 3 & 4, January & April 1951, pp. 92-99.
- Winternitz, M., "Gaṇeśa in the Mahābhārata", *Journal of the Royal Asiatic Society of Great Britain and Ireland* for 1898, pp. 380-384.





## List of Figures

### Figure

1. Coin of Indo-Greek king Hermaeus, 50 B.C., British Museum, London (Photo: After M.K. Dhavalikar, "Origin of Gaṇeśa", *Annals of the Bhandarkar Oriental Research Institute*, Vol. LXXXI, 1990. pl. v).
2. Elephant-Headed Yakṣa (Gaṇa) form Amaravati, 2nd Century A.D., Government Museum, Madras (Photo: After, A.K. Coomaraswamy, *Yakṣas*, New Delhi, Munshiram Manoharlal, 1971, pt. I, pl. 23-1.).
3. Seated Gaṇeśa. Terracotta from Ter, Osmanabad district, Maharashtra, 2nd Century A.D., (Photo: After Sadashiv Gorakshkar, "Ter, Kolhapur, and the Yavanas", *Dawn of Civilization in Maharashtra*, Bombay, 1975, fig. 63, (last row)).
4. Seated Gaṇeśa, Terracotta from Veerapuram, district Kurnool, Andhra Pradesh, Circa 50 B.C. to 300 A.D. (Photo: After T.V.G. Sastri and others. *Veerapuram: A Type Site for Cultural Study in the Krishna Valley*, Hyderabad, 1984, pl. IX, B.I.).
5. Standing Gaṇeśa, Mathura, Uttar Pradesh, Kushana Period, Mathura Museum No. 758.
6. Seated Gaṇeśa, Isapur, Mathura district, Uttar Pradesh, Circa 5th Century A.D., Mathura Museum No. 15.1180.
7. Seated Gaṇeśa, Jaisinghpura, Mathura district, Uttar Pradesh, Circa 5th century A.D., Government Museum, Mathura No. 15.832.
8. Gaṇeśa with Kārttikeya, Terracotta, Bhitargaon, Kanpur district, Uttar Pradesh, 6th Century A.D., The State Museum, Lucknow, No. S-2026.
9. Seated Gaṇeśa, Deogarh, Lalitpur district, Uttar Pradesh, Circa 6th Century A.D., Deogarh Site Museum.
10. Seated Gaṇeśa, Kannauj, Farrukhabad district, Uttar Pradesh, Circa 7th Century A.D., Archaeological Museum, Kannauj, No. 79/272.
11. Seated Gaṇeśa, Varanasi, Varanasi district, Uttar Pradesh, Circa 9th-10th century A.D., Bharat Kala Bhavan, Varanasi No. 329.



*Gaṇeśa in Indian Art & Literature*

274

12. Seated Gaṇeśa, Uttar Pradesh, Circa 9th century A.D., The State Museum, Lucknow No. 66.224.
13. Seated Gaṇeśa, Mahavan, Mathura district, Uttar Pradesh, Circa 10th Century A.D., Government Museum, Mathura no. 18.1512.
14. Seated Gaṇeśa, Chandpur, Lalitpur district, Uttar Pradesh, Circa 11th century A.D., Rani Laxmi Bai Palace Collection, Jhansi No. 12.
15. Five-faced Gaṇeśa, Varanasi, Uttar Pradesh, Late Medieval.
16. Five-faced Gaṇeśa, Varanasi, Uttar Pardesh, Late Medieval.
17. Seated Gaṇeśa, Mundesvari, Rohtas district, Bihar, Circa 7th Century A.D.
18. Seated Gaṇeśa, Bihar, Circa 7th century A.D., Patna Museum, Patna No. 65.
19. Seated Gaṇeśa, Bihar, Circa, 7th Century A.D., Patna Museum No. 66.
20. Seated Gaṇeśa, Nalanda, Patna district, Bihar, Circa 9th Century A.D., Nalanda Museum No. 10791.
21. Seated Gaṇeśa, Bihar, Circa 11th Century A.D., National Museum No. 60.1300.
22. Seated Gaṇeśa, Bihar, Circa 11th Century A.D., Patna Museum No. 10617.
23. Seated Gaṇeśa, Orissa, Mid 7th century A.D., Orissa State Museum, Bhubaneswar, No. AY 41.
24. Seated Gaṇeśa, Bhubanesvar, Puri district, Orissa, Circa 8th Century A.D., Orissa State Museum No. AY51.
25. Seated Gaṇeśa, Charda, Sonpur district, Orissa, Circa 8th Century A.D.
26. Seated Gaṇeśa, Padmapuram, Koraput district, Orissa, Circa Early 9th century A.D.
27. Seated Gaṇeśa, Parihasapura, Srinagar district, Jammu and Kashmir, Circa 8th Century A.D., SPS Museum, Srinagar No. C/174.
28. Seated Gaṇeśa, Verinag, Anantanag district, Jammu & Kashmir, Circa 10th Century A.D., SPS Museum, Srinagar No. 105.
29. Seated Gaṇeśa, Bajaura, Kangra District, Himachal Pradesh, Circa 9th Century A.D.
30. Seated Gaṇeśa, Pinjore, Ambala district, Haryana, Circa 11th Century A.D., Government Museum & Art Gallery, Chandigarh No. 122.
31. Gaṇeśa, Rajasthan, Circa 4th-5th Century A.D., Canga Golden Jubilee Museum, Bikaner No. 2085.



*List of Figures*

275

32. Seated Gaṇeśa, Kusuma, Sirohi district, Rajasthan, Circa 7th-8th Century A.D.
33. Seated Gaṇeśa, Mt. Abu, Sirohi district, Rajasthan, Circa 8th century A.D.
34. Seated Gaṇeśa, Osian, Jodhpur district, Rajasthan, Circa 8th Century A.D.
35. Seated Gaṇeśa, Katara, Bharatpur district, Rajasthan, Circa 10th Century A.D., State Museum, Bharatpur No. 274.
36. Seated Gaṇeśa, Rajgarh, Alwar district, Rajasthan, Circa 10th century A.D. Rajputana Museum, Ajmer No. 1 (48) 1054.
37. Gaṇeśa, Bodoli, Kota district, Rajasthan, Circa 10th Century A.D.
38. Pañca-Gaṇeśa, Kiradu, Barmer district, Rajasthan, Circa Early 11th Century A.D.
39. Seated Gaṇeśa, Bhumara, Satna district, Madhya Pradesh, Circa 5th Century A.D., Indian Museum, Calcutta No. A 25063.
40. Seated Gaṇeśa, Nachna Kuthara, Panna district, Madhya Pradesh, Circa 5th Century A.D.
41. Gaṇeśa, Bronze, Nandaur Khurd, Bilaspur district, Madhya Pradesh, Circa 10th-11th Century A.D., MGM Museum No. 2733.
42. Pañcavināyaka, Surwaya, Shivpuri district, Madhya Pradesh, Circa 10th Century A.D.
43. Five-headed Gaṇeśa, Madhya Pradesh, Circa 10th Century A.D., Bhopal Museum No. 738.
44. Group of Vināyakas, Guna, Guna district, Madhya Pradesh, Circa 10th Century A.D., Vikram Kirti Mandir, Ujjain, No. 125.
45. Seated Gaṇeśa, Bheraghat, Jabalpur district, Madhya Pradesh, Circa 10th Century A.D.
46. Seated Gaṇeśa, Besnagar, Vidisha district, Madhya Pradesh, Circa 10th-11th century A.D., The State Museum, Vidisha.
47. Seated Gaṇeśa, Garh, Rewa district, Madhya Pradesh, Circa 10th century A.D.
48. Seated Gaṇeśa, Hinglajgarh, Mandsoore district, Madhya Pradesh, Circa 10th Century A.D., Central Museum, Indore.
49. Seated Gaṇeśa, Dhank, Junagadh district, Gujarat, Circa Late 4th Century A.D.
50. Seated Gaṇeśa, Kundola, Sabarkantha district, Gujarat, Circa 7th Century A.D., Prince of Wales Museum, Bombay No. 576.
51. Seated Gaṇeśa, Shamlaji, Sabarkantha district, Gujarat, Circa 9th century A.D.
52. Seated Gaṇeśa, Nagara, Cambay district, Gujarat, Circa 10th Century A.D.
53. Double-Headed Gaṇeśa, Gujarat, Circa 12th Century A.D., Junagadh Museum.



54. Seated Gaṇeśa, Ellora, Aurangabad district, Maharashtra, Circa Second half of 6th Century A.D.
55. Seated Gaṇeśa, Markandi, Garhchiroli district, Maharashtra, Circa 11th Century A.D.
56. Seated Gaṇeśa, Thana, Thana district, Maharashtra, Circa 11th century A.D., Prince of Wales Museum, Bombay No. 65.26.
57. Seated Gaṇeśa, Anwa, Aurangabad district, Maharashtra, Circa Second half of 12th Century A.D.
58. Seated Gaṇeśa, Alampur, Mahabubnagar district, Andhra Pradesh, Circa Late 7th Century A.D.
59. Seated Gaṇeśa, Mukhalingam, Srikakulam district, Andhra Pradesh, Circa Early 8th century A.D.
60. Seated Gaṇeśa, Kulpak, Nalgonda district, Andhra Pradesh, Circa 11th Century A.D.
61. Seated Gaṇeśa, Manthani, Karimnagar district, Andhra Pradesh, Circa Late 12th Century A.D.
62. Seated Gaṇeśa, Badami, Bijapur district, Karnataka, Circa last quarter of 6th century A.D.
63. Seated Gaṇeśa, Galagnath, Dharwar district, Karnataka, Circa 11th century A.D.
64. Seated Gaṇeśa, Gadag, Dharwar district, Karnataka, Circa 11th century A.D., Prince of Wales Museum, Bombay No. 146.
65. Seated Gaṇeśa, Sirsandi, Dharwar district, Karnataka, Circa Late 11th Century A.D.
66. Seated Gaṇeśa, Belur, Hassan district, Karnataka, Circa 1117 A.D.
67. Seated Gaṇeśa, Koravangala, Hassan district, Karnataka, Circa 12th Century A.D.
68. Seated Gaṇeśa, Madras, Circa 7th century A.D., National Museum, New Delhi No. 59. 153/233.
69. Seated Gaṇeśa, Kaveripakkam, North Arcot district, Tamilnadu, Government Museum, Madras No. 71-24/37.
70. Seated Gaṇeśa, Tiruttani, Chingleput district, Tamilnadu, Circa 895 A.D.
71. Seated Gaṇeśa, Tiruvalangali, Thanjavur district, Tamilnadu, Circa 1158 A.D.
72. Gaṇeśa, Ramanathpur, Allahabad district, Uttar Pradesh, Circa 8th Century A.D., Allahabad Museum No. 644.
73. Standing Gaṇeśa, Garhwa, Allahabad district, Uttar Pradesh 1142-43 A.D.



*List of Figures*

277

74. Standing Gaṇeśa, Uttar Pradesh, Circa 11th-12th Century A.D., The State Museum, Lucknow No. H18.
75. Standing Gaṇeśa, Khiching, Mayurbhanj district, Orissa, Circa 10th century A.D., Site Museum, Khiching.
76. Standing Gaṇeśa, Bhubaneswar, Orissa, Circa Late 11th Century A.D., Orissa State Museum, Bhubaneswar No. AY190.
77. Standing Gaṇeśa, Chittorgarh, Chittor district, Rajasthan, Circa 7th Century A.D., State Museum, Chittorgarh No. 372.
78. Standing Gaṇeśa, Osian, Jodhpur district, Rajasthan, Circa 8th century A.D.
79. Standing Gaṇeśa, Rajasthan, Circa 9th Century A.D., Rajputana Museum, Ajmer No. 371.
80. Standing Gaṇeśa, Khed, Barmer district, Rajasthan, Circa 10th Century A.D.
81. Standing Gaṇeśa, Badoh-Pathari, Vidisha district, Madhya Pradesh, Circa 9th-10th century A.D.
82. Standing Gaṇeśa, Khajuraho, Rewa district, Madhya Pradesh, Circa, 900-925 A.D.
83. Standing Gaṇeśa, Shamalaji, Sabarkantha district, Gujarat, Circa, 5th-6th Century A.D., Museum & Picture Gallery, Baroda No. 2.537.
84. Standing Gaṇeśa, Patan, Banaskantha district, Gujarat, Circa 10th Century A.D.
85. Standing Gaṇeśa, Akhaj, Mehsana district, Gujarat, Circa Third quarter of 12th Century A.D.
86. Standing Gaṇeśa, Markandi, Garhchiroli district, Maharashtra, Circa 11th Century A.D.
87. Standing Gaṇeśa, Nandi, Kolar district, Karnataka, Circa Early 10th Century A.D.
88. Standing Gaṇeśa, Tiruchirapalli, Tiruchirapalli district, Tamilnadu, Circa Late 11th century A.D.
89. Standing Gaṇeśa, Tiruppurambiyam, Thanjavur district, Tamilnadu, Circa Late 11th century A.D.
90. Standing Gaṇeśa, Melakkadambur, Arcot district, Tamilnadu, Circa 1113 A.D.
91. Dancing Gaṇeśa, Mathura, Uttar Pradesh, Circa 5th Century A.D., Government Museum, Mathura No. 00.U43.
92. Dancing Gaṇeśa, Uttar Pradesh, Circa 750 A.D., British Museum, London No. 1974.2-25.1
93. Dancing Gaṇeśa, Farrukhabad, Uttar Pradesh, Circa 9th Century A.D., The State Museum, Lucknow No. 58.47.



94. Dancing Gaṇeśa, Mathura, Mathura District, Uttar Pradesh, Circa 10th Century A.D., Government Museum, Mathura No. 252.
95. Dancing Gaṇeśa, Bharat Kala Bhavan, Varanasi No. 158.
96. Dancing Gaṇeśa, Kannauj, Farrukhabad district, Uttar Pradesh, Circa 9th Century A.D., Bharat Kala Bhavan, Varanasi No. 20074.
97. Dancing Gaṇeśa, Gaṇeśakhera, Lalitpur district, Uttar Pradesh, Circa Early 10th Century A.D.
98. Dancing Gaṇeśa, Ekasari, Saran district, Bihar, Circa 11th Century A.D., Patna Museum No. Arch. 10611.
99. Dancing Gaṇeśa, Eastern India, Circa 11th century A.D., British Museum, London No. 72.7-1.61.
100. Dancing Gaṇeśa, West Bengal, Circa 12th Century A.D., Indian Museum, Calcutta No. A25203/5625.
101. Dancing Gaṇeśa, Paikpada, Koraput district, Orissa, Circa 9th Century A.D.
102. Dancing Gaṇeśa, Khiching, Mayurbhanj district, Orissa, Circa 10th Century A.D.
103. Dancing Gaṇeśa, Baijnath, Kangra district, Himachal Pradesh, Circa Late 13th Century A.D.
104. Dancing Gaṇeśa, Osian, Jodhpur, district, Rajasthan, Circa Late 8th Century A.D.
105. Dancing Gaṇeśa, Kekind (Jasnagar), Nagaur district, Rajasthan, Circa, Mid 10th century A.D.
106. Dancing Gaṇeśa, Rajorgarh, Alwar district, Rajasthan, 1044 A.D., Government Museum, Alwar 2/3.
107. Dancing Gaṇeśa, Bijolia, Bhilwara district, Rajasthan, Circa 1100 A.D.
108. Dancing Gaṇeśa, Avra, Mandasore district, Madhya Pradesh, Circa 8th century A.D. Central Museum, Indore.
109. Dancing Gaṇeśa, Doni, Damoh district, Madhya Pradesh, Circa 10th Century A.D., Rani Durgavati Museum, Jabalpur No. 110.AB.
110. Dancing Gaṇeśa, Ashapuri, Raisen district, Madhya Pradesh, Circa Late 9th Century A.D., Birla Museum, Bhopal No. 189.
111. Dancing Gaṇeśa, Bheraghat, Jabalpur district, Madhya Pradesh, Circa 10th Century A.D.
112. Dancing Gaṇeśa, Hinglajgarh, Mandasore district, Madhya Pradesh, Circa 10th century A.D., Central Museum, Indore.



*List of Figures*

279

113. Dancing Gaṇeśa, Khajuraho, Chhatarpur district, Madhya Pradesh, Circa Late half of the 10th Century A.D., Government Museum, Bangalore, No. 272.82.
114. Dancing Gaṇeśa, Khajuraho, Chhatarpur district, Madhya Pradesh, Circa 11th century A.D., Archaeological Museum, Khajuraho No. 1134.
115. Dancing Gaṇeśa, Mukhalingam, Srikakulam district, Andhra Pradesh, Circa Mid 8th Century A.D.
116. Dancing Gaṇeśa, Sirwal, Gulbarga district, Karnataka, Circa Early 12th Century A.D.
117. Dancing Gaṇeśa, Tiruverumbur, Tirichinapalli district, Tamilnadu, Circa 965 A.D.
118. Gaṇeśa with Śakti, Mathura, Uttar Pradesh, Circa 10th Century A.D., Government Museum, Mathura No. 1112.
119. Gaṇeśa with Consort, Dudhai, Lalitpur district, Uttar Pradesh, Circa 12th century A.D., Rani Laxmi Bai Palace Collection, Jhansi.
120. Gaṇeśa with Śakti, Orissa, Circa 13th Century A.D., British Museum, London No. 72.7-1-60. (Courtesy: Trustees of the British Museum.)
121. Gaṇeśa with Consorts, Chittor, Rajasthan, Circa 7th Century A.D.
122. Gaṇeśa with Consort, Badoli, Kota district, Rajasthan, Circa 11th century A.D.
123. Gaṇeśa with Śakti, Khajuraho, Chhatarpur district, Madhya Pradesh, Circa 10th Century A.D., Archaeological Museum, Khajuraho No. 1107.
124. Gaṇeśa with Consort, Kuna, Mandsoore district, Madhya Pradesh, Circa 9th-10th Century A.D., State Museum, Bhanpura No. 40.
125. Gaṇeśa with Consort, Madhya Pradesh, Circa 10th-11th century A.D., Rani Durgavati Archaeological Museum, Jabalpur.
126. Gaṇeśa with Consort, Udayapur, Vidisha district, Madhya Pradesh, Circa 10th century A.D. Central Museum, Gwalior.
127. Gaṇeśa with Consort, Kaleshvari-ni-nal, Panchamahals district, Gujarat, Circa 10th Century A.D.
128. Gaṇeśa with Consort, Darasuram, Thanjavur district, Tamilnadu, Circa 1146-73 A.D.
129. Vaināyakī with Mātrkāś, Garhwa, Allahabad district, Uttar Pradesh, Circa 10th Century A.D.
130. Vināyakī, Hinglajgarh, Mandasore district, Madhya Pradesh, Circa Early 10th century A.D. Biral Museum, Bhopal No. 209.



131. Vināyakī, Bheraghat, Jabalpur district, Madhya Pradesh, Circa Late 10th century A.D.
132. Vaināyakī, Padhavli, Morena district, Madhya Pradesh, Central Museum, Gwalior No. 190.
133. Vināyakī, Udaipur, Vidisha district, Madhya Pradesh, Circa 1059-1080 A.D.
134. Gaṇeśa with Śiva, Pārvarī and Kārttikeya, Lakhamandal, Mussorie disrtict, Uttar Pardesh, Circa 7th Century A.D.
135. Gaṇeśa in Śiva's wedding, Etah, Uttar Pradesh, Circa 10th Century A.D., Bharat Kala Bhavan, Varanasi No. 175.
136. Gaṇeśa with Śiva and Pārvatī, Uttar Pardesh, Circa 11th century A.D., The State Museum, Lucknow No. H. 11.
137. Gaṇeśa with Pārvatī, Baragaon, Nalanda district, Bihar, Circa 10th century A.D.
138. Pārvatī with Gaṇeśa and Kārttikeya, Bengal, Circa 11th Century A.D., National Museum no. 60.1506.
139. Gaṇeśa with Śiva and Pārvatī, Katara, Bharatpur district, Rajasthan, Circa 9th century A.D., Rajputana Museum, Ajmer No. 1. (30) 288.
140. Gaṇeśa with Śiva and Pārvatī, Jhalrapatan, Jhalawar district, Rajasthan, Circa 10th century A.D., Jhalawar Museum No. 624.
141. Gaṇeśa with Śiva, Pārvatī and Kārttikeya, Avra, Mandasore district, Madhya Pradesh, Circa 9th century A.D., Central Museum, Indore No. 90/4555.
142. Gaṇeśa with Kārttikeya, Hinglajgarh, Mandasore disrtict, Madhya Pradesh, Circa 10th Century A.D., Central, Museum, Indore.
143. Gaṇeśa with Pārvatī, Hinglagarh, Mandasore district, Madhya Pradesh, Circa 10th century A.D., Central Museum, Indore.
144. Gaṇeśa with Pārvatī, Tantai, Sabarkantha district, Gujarat, Circa 6th century A.D., Museum & Picture Gallery, Baroda No. Ac. 2.538.
145. Gaṇeśa with Natarāja, Śiva, Pārvatī and Saptamāṭṛkās, Aiholi, Bijapur district, Karnataka, Circa Late 6th Century A.D.
146. Gaṇeśa with Śiva and Pārvatī, Aihole, Bijapur district, Karnataka, Circa 9th century A.D., National Museum, New Delhi No. 59.331.
147. Gaṇeśa with Saptamāṭṛkās, Dudhai, Lalitpur district, Uttar Pradesh, Circa 11th century A.D.



*List of Figures*

281

148. Gaṇeśa with Saptamātrkāś, Uttar Pradesh, Circa 11th-12th Century A.D., Government Museum, Mathura No. 15.552.
149. Gaṇeśa with Mātrkāś, and Kubera, Imadpur, Muzaffarpur district, Bihar, Circa 1043 A.D., British Museum, London No. 1881. 10+10.2
150. Gaṇeśa with Mātrkā, Bhubaneshwar, Puri district, Orssia, Circa Late 8th century A.D.
151. Gaṇeśa with Mātrkā Brāhmī, Abaneri, Jaipur disrtict, Rajasthan, Circa Late 8th Century A.D.
152. Gaṇeśa with Śakti in Saptamātrkāś panel, Osian, Jodhpur disrtict, Rajasthan, Circa 975 A.D.
153. Gaṇeśa with Saptamātrkāś, Madhya Pradesh, Circa 9th century A.D., Sagar University Museum No. 63.319.
154. Gaṇeśa with Saptamātrkāś, Ashapuri, Raisen district, Madhya Pradesh, Circa Early 10th Century A.D.
155. Gaṇeśa with Saptamātrkāś, Rewa, Rewa district, Madhya Pradesh, Circa 11th century A.D. Allahabad Museum No. 624.
156. Gaṇeśa with Saptamātrkāś, Vadnagar, Mehsana district, Gujarat, Circa early 8th century A.D.
157. Gaṇeśa with Saptamātrkāś, Ellora, Aurangabad district, Maharashtra, Circa First half of 7th Century A.D.
158. Gaṇeśa with Saptamātrkāś, Ellora, Aurangabad district, Maharashtra, Circa Late 7th to Early 8th century A.D.
159. Gaṇeśa with Saptamātrkāś, Alampur, Mahabubnagar district, Andhra Pardesh, Circa 9th Century A.D., Alampur Museum.
160. Gaṇeśa with Saptamātrkāś, Kolur, Dharwar district, Karnataka, Circa 10th Century A.D., Government Museum, Dharwar.
161. Gaṇeśa with Mātrkāś, Kurtkoti, Dharwar district, Karnataka, Circa 11th century A.D.
162. Gaṇeśa with Saptamātrkāś, Karnataka, Circa 11th Century A.D., Government Museum, Kittur, Karnataka.
163. Gaṇeśa with Navagrahas, Uttar Pradesh, Circa 10th Century A.D., Bharat Kala Bhavan, Varanasi, T-404.
164. Gaṇeśa with Navagrahas, Uttar Pradesh, Circa 12th Century A.D., Bharat Kala Bhavan, Varanasi, 99.



165. Gaṇeśa with Navagrahas and Dasavataras, Bihar, Circa 10th Century A.D., Indian Museum, Calcutta No. 24208.
166. Gaṇeśa in Caturmukhalinga, Varanasi, Uttar Pradesh, Circa 7th Century A.D., Ramnagar Fort, Varanasi.
167. Gaṇeśa in Caurmukhalinga, Bihar, Circa 9th-10th Century A.D., Indian Museum, Calcutta,
168. Gaṇeśa with Devapaṭṭa, Varanasi, Varanasi district, Uttar Pradesh, Circa 12 century A.D., The State Museum, Lucknow No. H. 198.
169. Gaṇeśa with Devapaṭṭa, Chandpur, Lalitpur district, Uttar Pradesh, Circa 11th century A.D. Rani Laxmi Bai Palace, Jhansi No. 80.
170. Gaṇeśa in Devapatta, Chandpur, Lalitpur district, Uttar Pardesh, Circa 12th Century, A.D., Rani Laxmi Bai Palace, Jhansi, No. 79.
171. Gaṇeśa in Devapatta, Madhya Pradesh, Circa 11th Century A.D., State Museum, Gwalior.
172. Gaṇeśa with Brahmā, Śiva, Kubera and Visnu, Pushkar, Ajmer district, Rajasthan, Circa 10th Century A.D., Rajputana Museum, Ajmer 549.
173. Gaṇeśa with Gaja-Lakshmī and Kubera, Abaneri, Jaipur district, Rajasthan, Circa 8th Century A.D., Amber Museum Ab 4/139.
174. Gaṇeśa in discussion, Mula-Madhavpur, Junagadh district, Gujarat, Circa 1030 A.D.
175. Gaṇeśa in fighting, Macherla, Guntur district, Andhra Pradesh, Circa 12th-13th Century A.D.
176. Aparājitā, Varanasi, Uttar Pradesh, Circa 7th Century A.D., Patna Museum No. 6336.
177. Aparājitā, Pachar, Gaya district, Bihar, Circa Late 7th-8th century A.D., Patna Museum No. 10650.
178. Aparājitā, Upardiha, Gaya district, Bihar, Circa 9th Century A.D., Gaya Museum No. 290.69.
179. Aparājitā, Indian Museum, Calcutta No. 3955.
180. Aparājitā, Hinglajgarh, Mandasore district, Madhya Pradesh, Circa 11th Century A.D., Bhopal Museum No. 691.
181. Gaṇeśa with Jaina Ambikā, Mathura, Uttar Pardesh, Circa 9th Century A.D., Government Museum, Mathura No. D.7.
182. Gaṇeśa with Tīrthankaras and their Śāśanadevīs, Navamuni Cave at Khandagiri, Orissa, 11th Century A.D.



*List of Figures*

283

183. Seated Gaṇeśa, Varman, Sirohi disrtict, Rajasthan, Circa 9th Century A.D.
184. Gaṇeśa with Consort, Lodrava, Jaisalmer district, Rajasthan, Late 10th Century A.D.
185. Gaṇeśa with Śakti, Ahar, Udaipur district, Rajasthan, Circa 13th Century A.D.
186. Yakṣī Ambikā with Gaṇeśa in her lap, Ankai Tankai, Nasik district, Maharashtra, Circa 12th Century A.D.
187. Gaṇeśa in the lap of Yakṣī Ambikā, Ankai Tankai, Nasik district, Maharashtra, Circa 12th Century A.D.
188. Gaṇeśa with consort, Kumbharia, Banaskantha district, Gujarat, Circa Early 8th Century A.D.
189. Gaṇeśa in Jina image pedestal Khambat (Cambay), Kheda district, Gujarat, 1258 A.D.



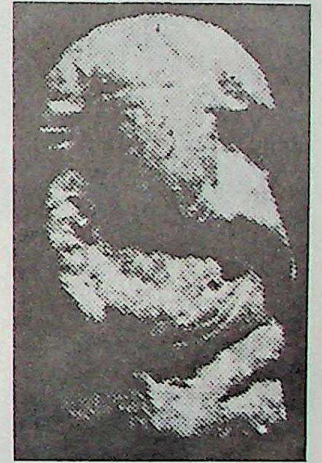




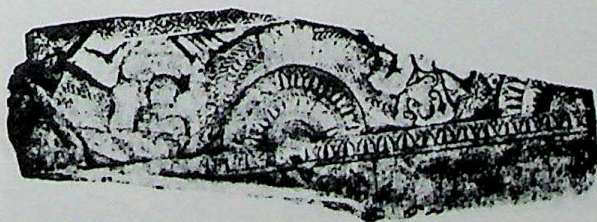




1. Coin of Indo-Greek King Hermaeus, 50 B.C.

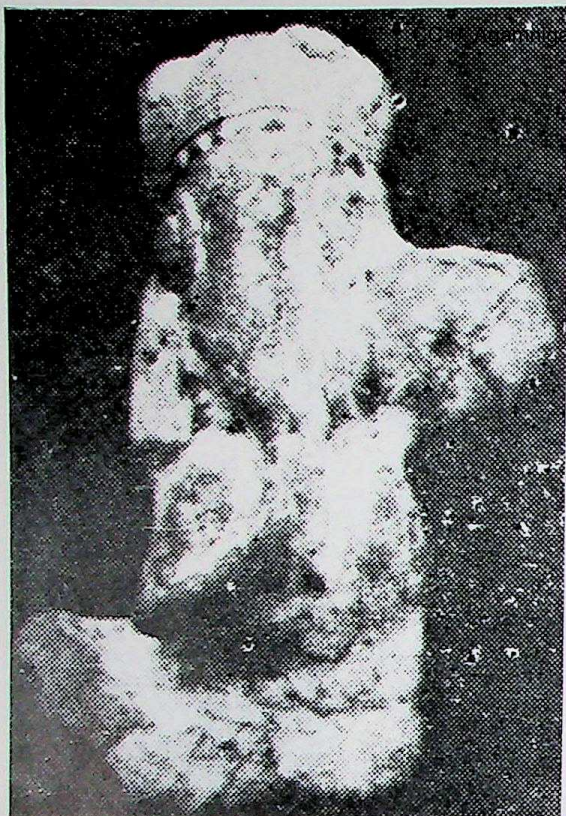


3. Gaṇeśa, Ter, 2nd C. A. D.



2. Elephant-Headed Yakṣa (Gaṇa), Amaravati, 2nd C. A. D.





4. Gaṇeśa, Veerapuram, Circa 50 B.C. to 300 A.D.



5. Gaṇeśa, Mathura, Kushana Period.





6. Gaṇeśa, Isapur, Circa 5th C. A. D.



7. Gaṇeśa, Jaisinghpura, Circa 5th C. A. D



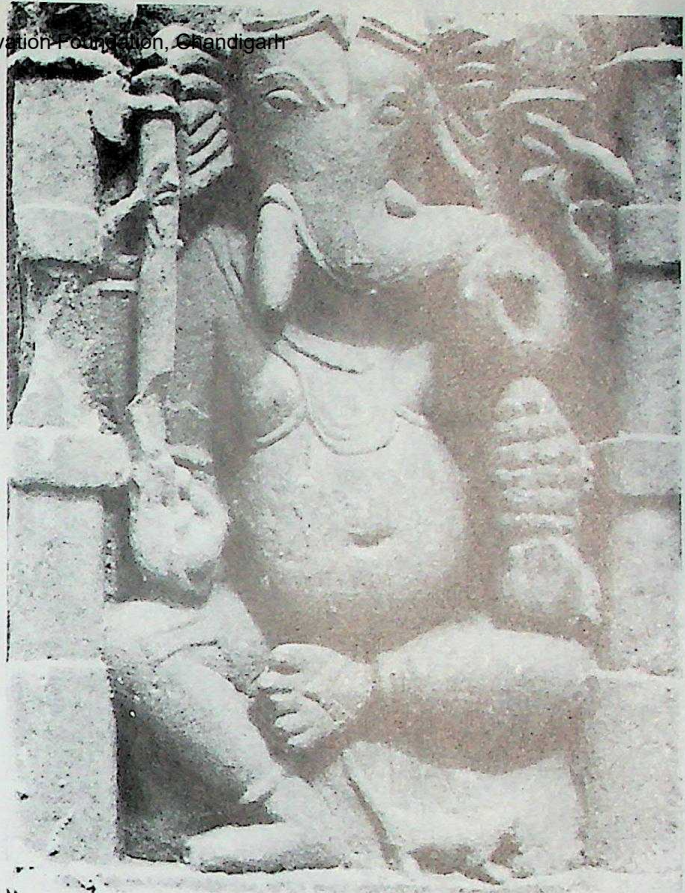


13. Gaṇeśa, Mahavan, Circa 10th C. A. D.

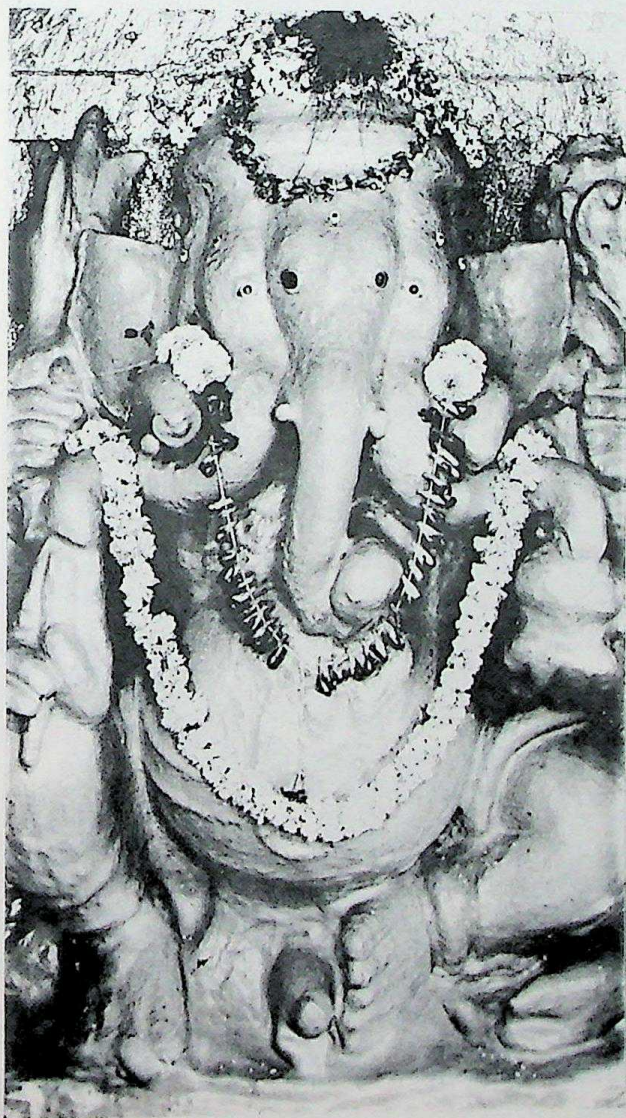


12. Gaṇeśa, Uttar Pradesh, Circa 9th C. A. D.



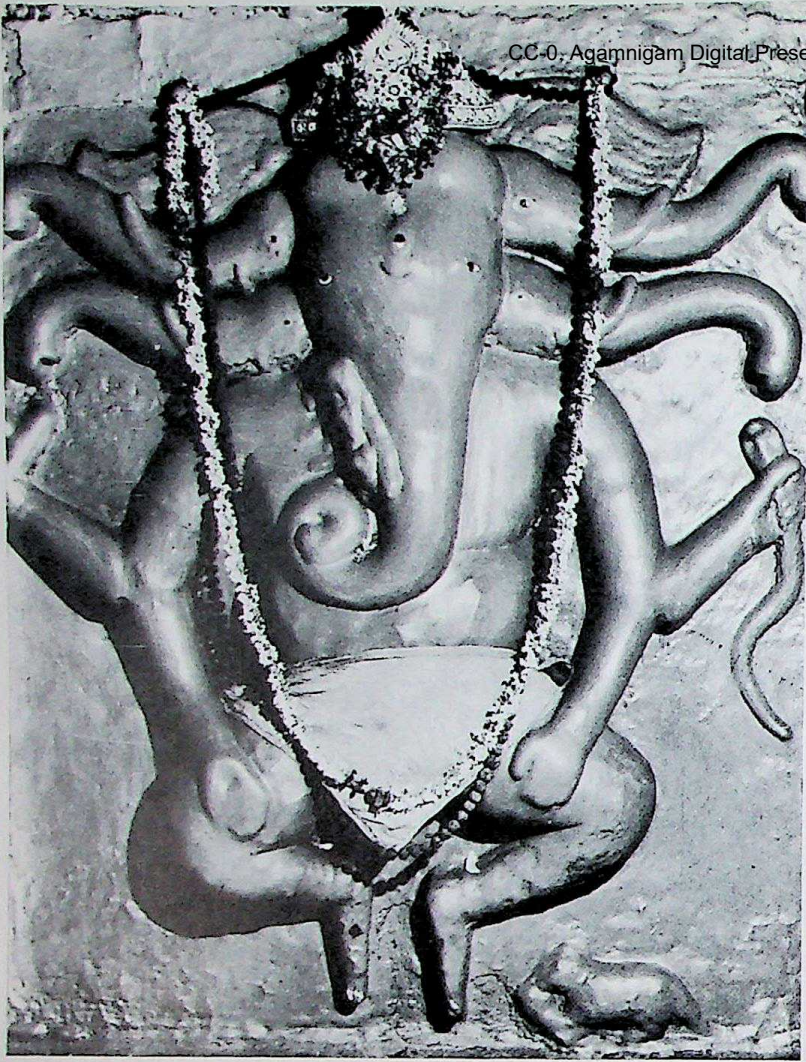


14. Gaṇeśa, Chandpur, Circa 11th C. A. D.



15. Gaṇeśa, Varanasi, Late Medieval.





16. Gaṇeśa, Varanasi, Late Medieval.



17. Gaṇeśa, Mundeśvari, Circa 7th C. A. D.





18. Gaṇeśa, Bihar, Circa 7th C. A. D.

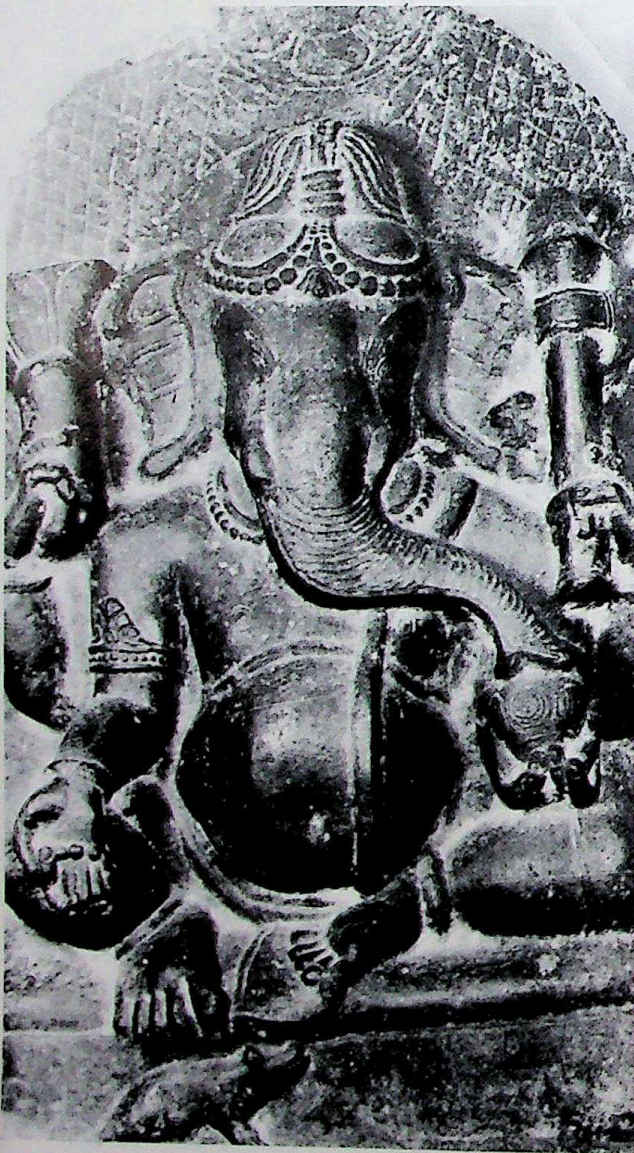


19. Gaṇeśa, Bihar, Circa 7th C. A. D.





20. Gaṇeśa, Nalanda, Circa 9th C. A. D.



21. Gaṇeśa, Bihar, Circa 11th C. A. D.





22. Gaṇeśa, Bihar, Circa 11th C. A. D.

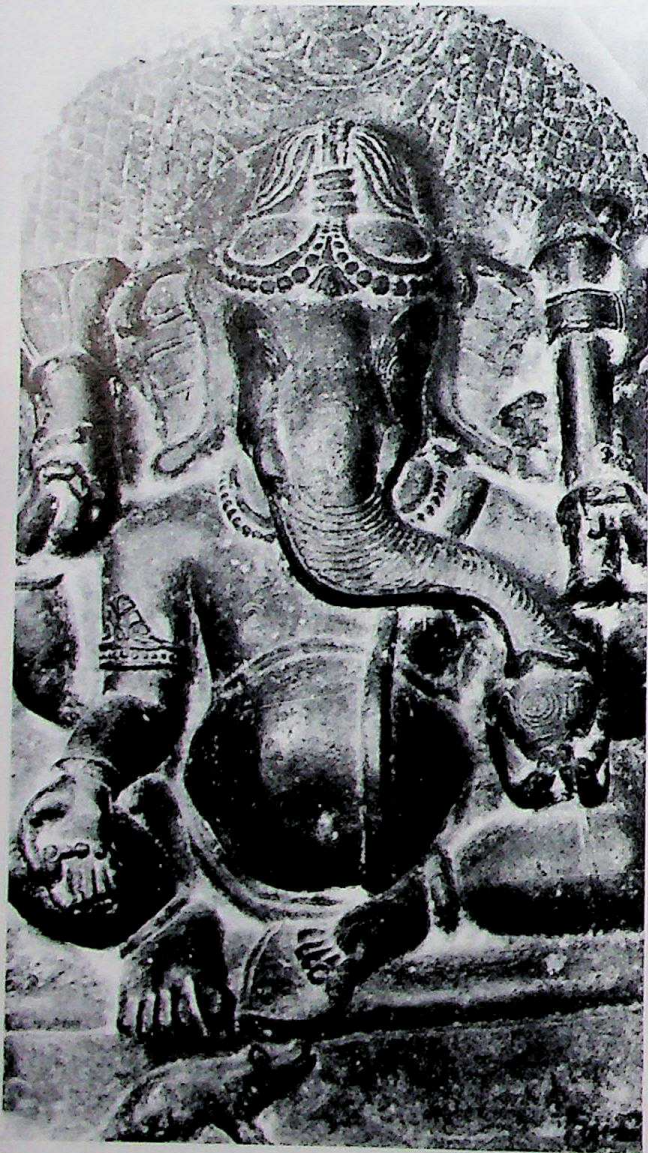


24. Gaṇeśa, Bhubaneshwar, Circa 8th C. A. D.





20. Gaṇeśa, Nalanda, Circa 9th C. A. D.

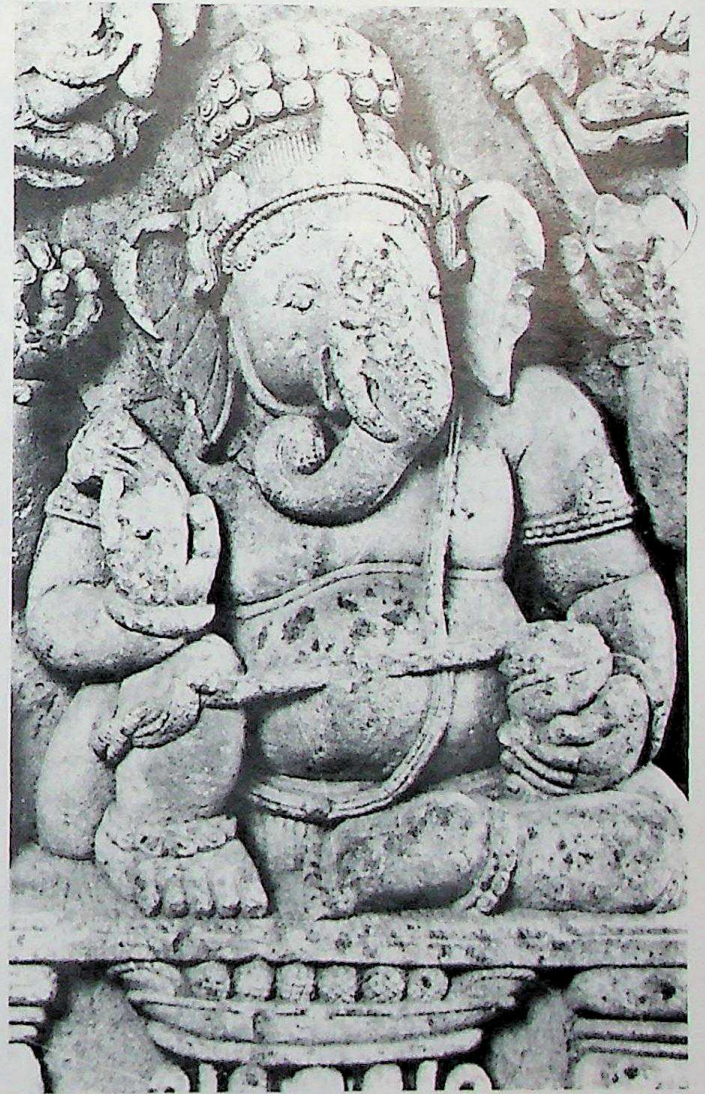


21. Gaṇeśa, Bihar, Circa 11th C. A. D.



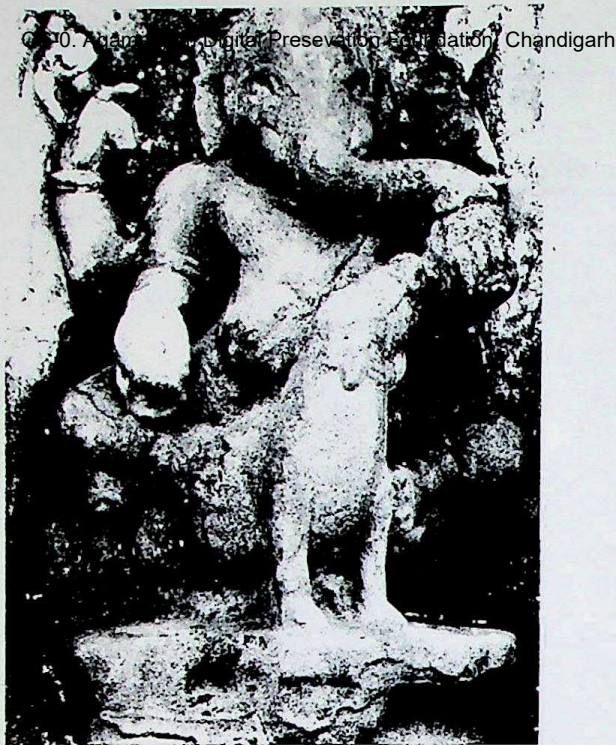


22. Gaṇeśa, Bihar, Circa 11th C. A. D.



24. Gaṇeśa, Bhubaneshwar, Circa 8th C. A. D.





25. Gaṇeśa, Charda, Circa 8th C. A. D.



23. Gaṇeśa, Orissa, Mid 7th C. A. D.





26. Gaṇeśa, Padmapuram, Circa Early 9th C. A. D.



27. Gaṇeśa, Parihasapura, Circa 8th C. A. D.



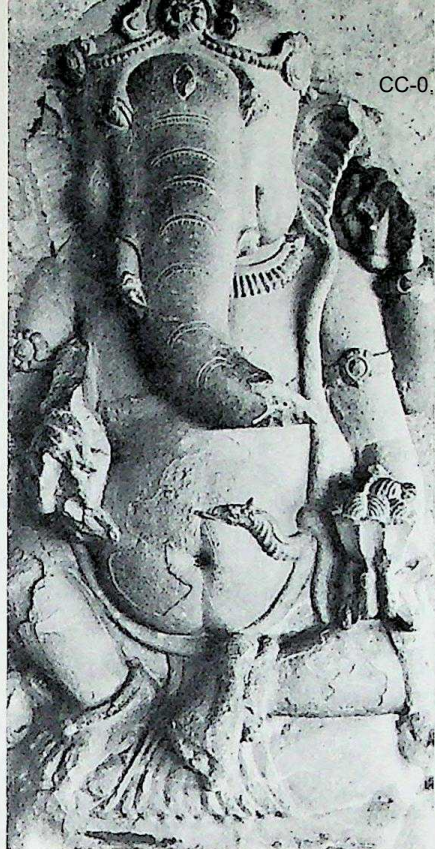


29. Gaṇeśa, Bajaura, Circa 9th C. A. D.



28. Gaṇeśa, Verinag, Circa 10th C. A. D.

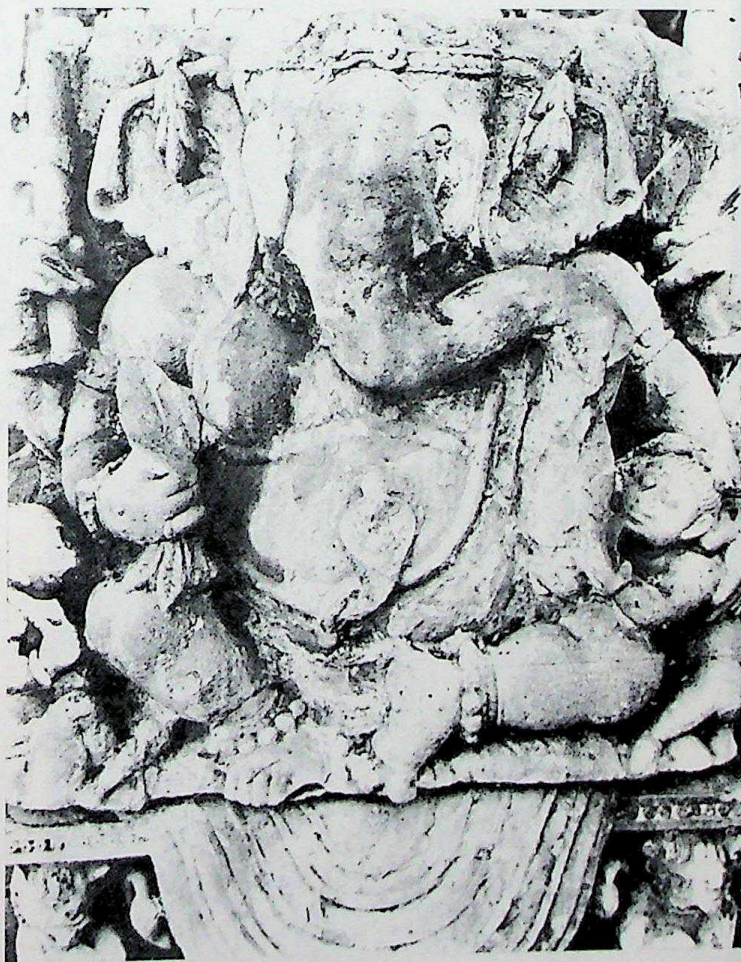




30. Gaṇeśa, Pinjore, Circa 11th C. A. D.



31. Gaṇeśa, Rajasthan, Circa 4th-5th C. A. D.

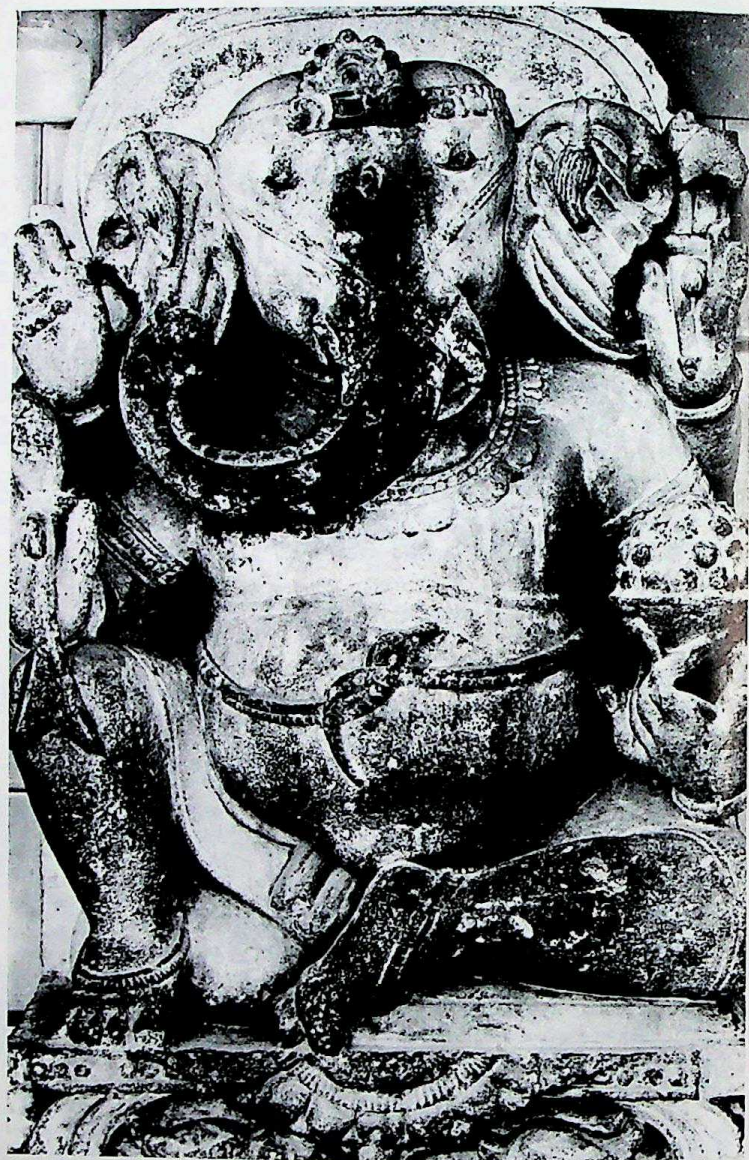


32. Gaṇeśa, Kusuma, Circa 7th-8th C. A. D.





33. Gaṇeśa, Mt. Abu, Circa 8th C. A. D.

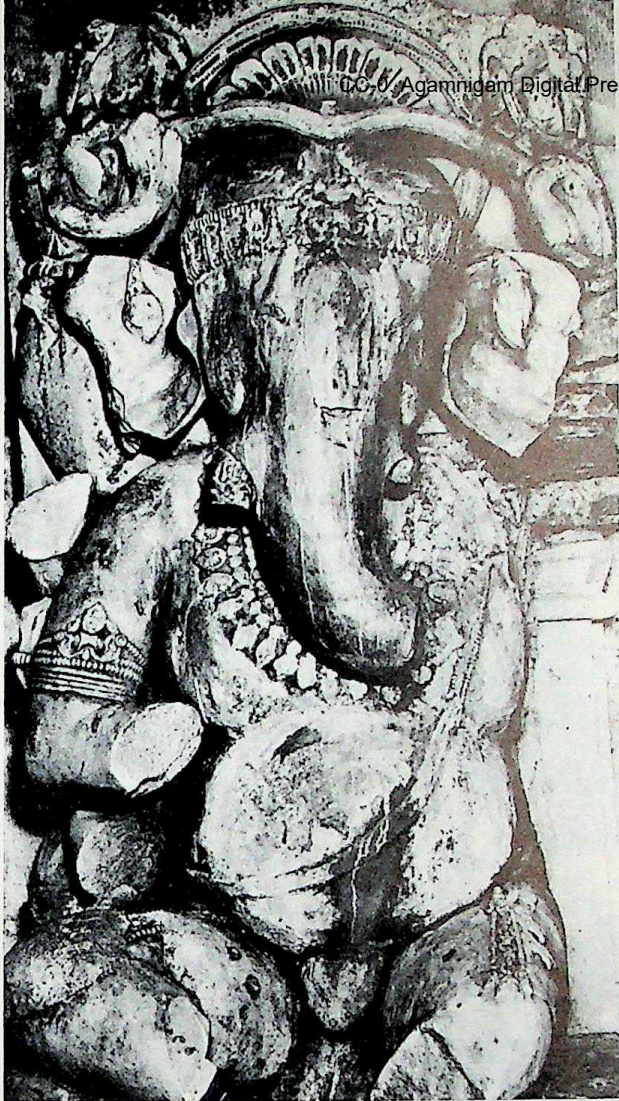


34. Gaṇeśa, Osian Circa 8th C. A. D.

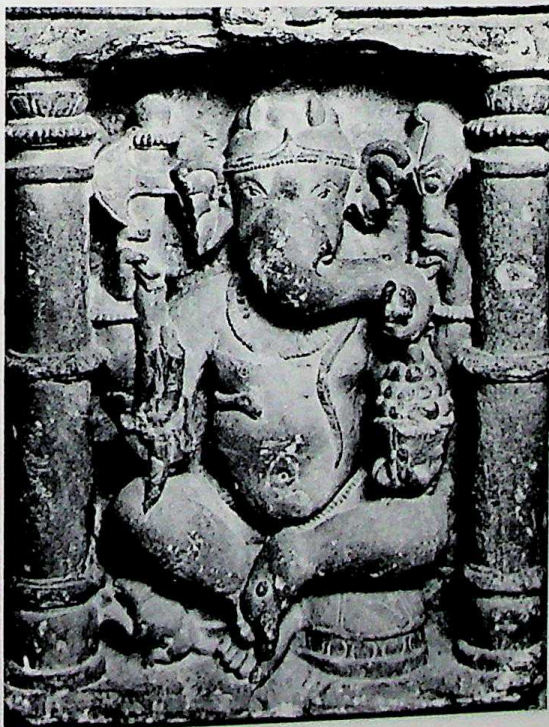


35. Gaṇeśa, Katara, Circa 10th C. A. D.





37. Gaṇeśa, Badoli, Circa 10th C. A. D.



36. Gaṇeśa, Rajgarh, Circa 10th C. A. D.

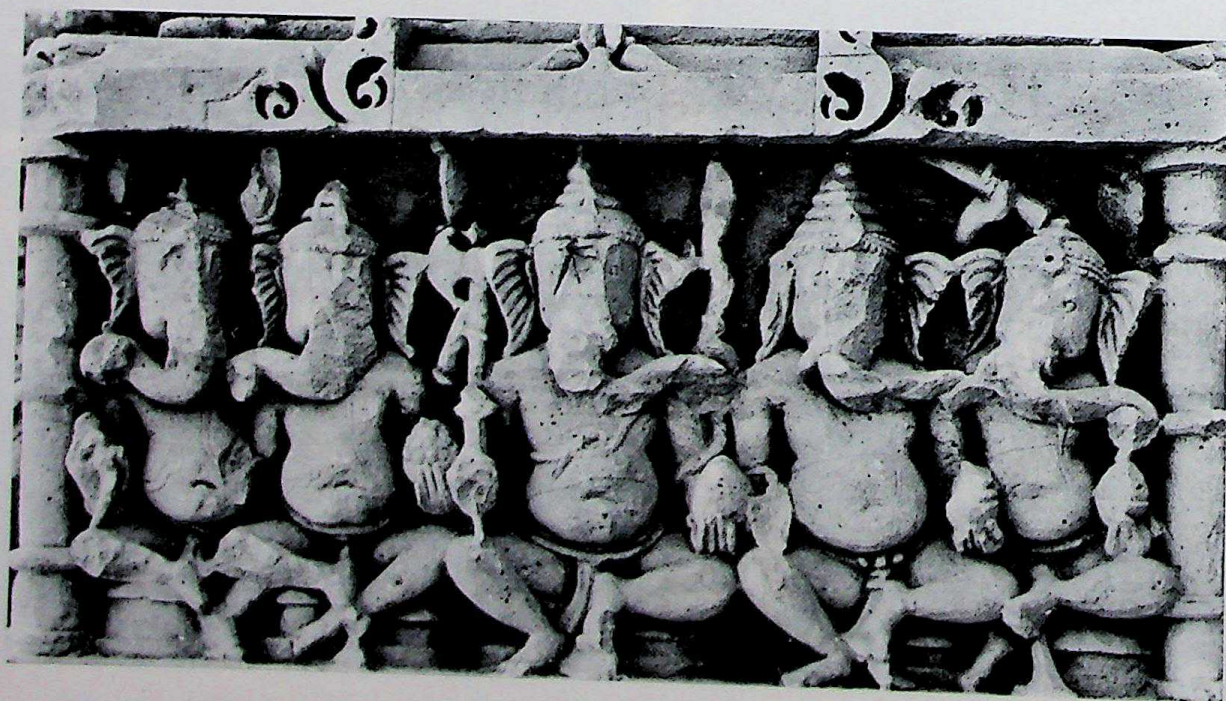


40. Gaṇeśa, Nachna Kuthara, Circa 5th C. A. D.





39. Gaṇeśa, Bhumara, Circa 5th C. A. D.



38. Pañca-Gaṇeśa, Kiradu, Circa Early 11th C. A. D.





41. Gaṇeśa, Nandaur Khurd, Circa 10th-11th C. A. D.

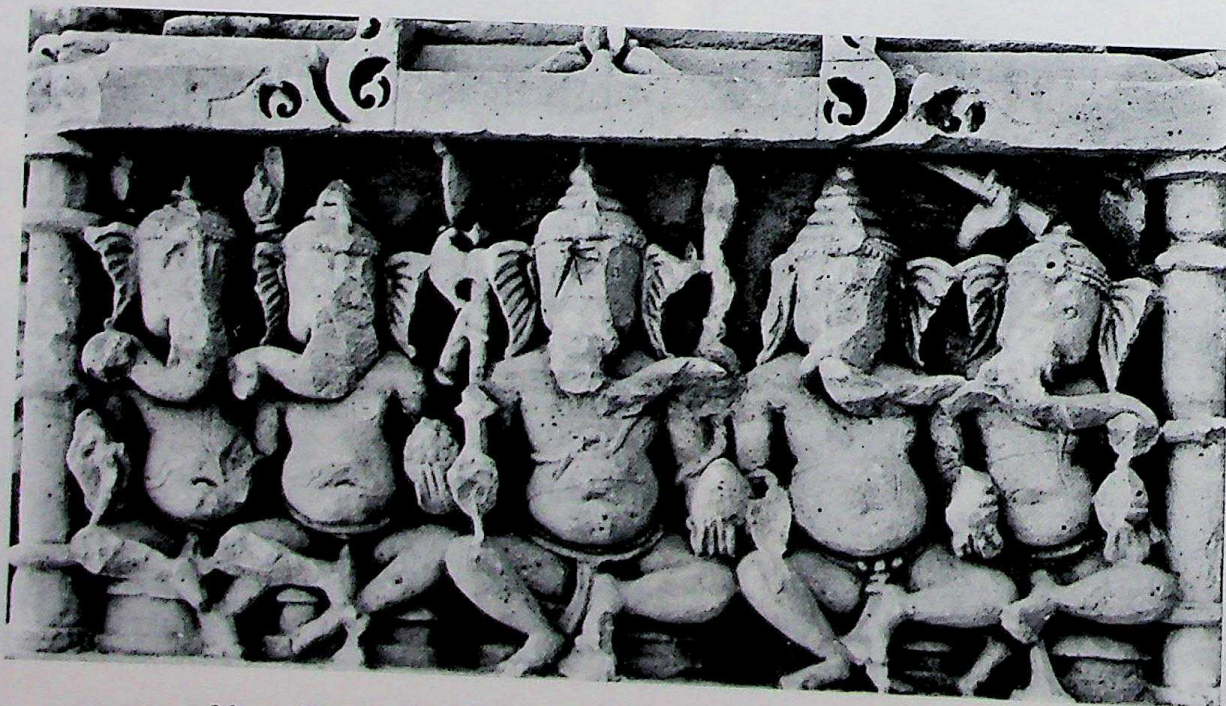


42. Pañca-Vināyaka, Surwaya, Circa 10th C. A. D.





39. Gaṇeśa, Bhumara, Circa 5th C. A. D.



38. Pañca-Gaṇeśa, Kiradu, Circa Early 11th C. A. D.





41. Gaṇeśa, Nandaur Khurd, Circa 10th-11th C. A. D.



42. Pañca-Vināyaka, Surwaya, Circa 10th C. A. D.



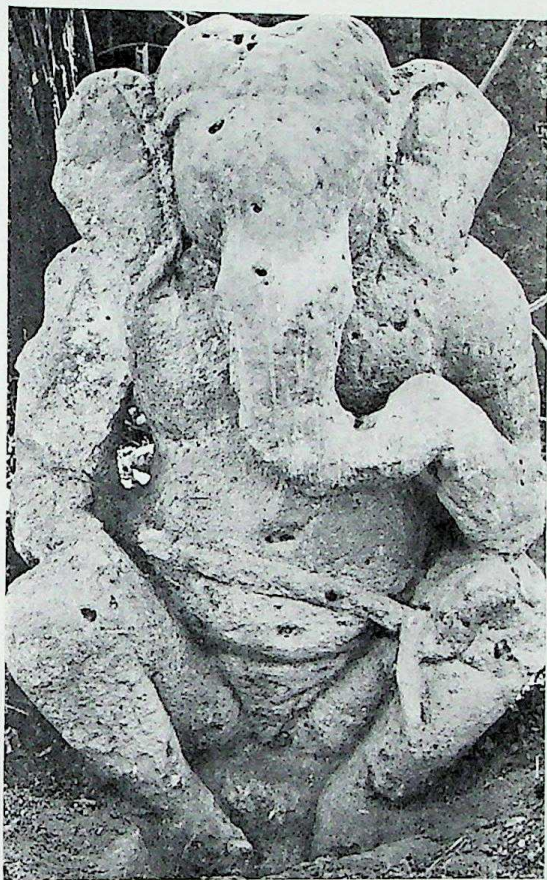


43. Gaṇeśa, Madhya Pradesh, Circa 10th C. A. D.



46. Gaṇeśa, Besanagar, Circa 10th-11th C. A. D.

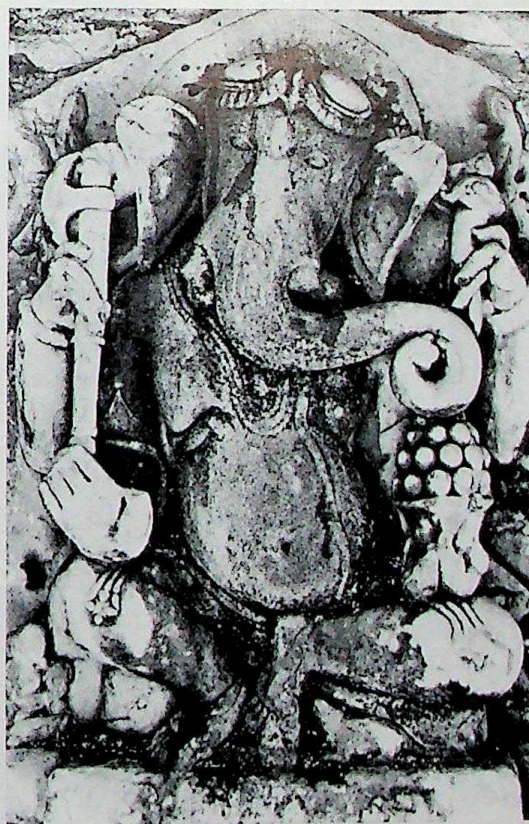




49. Gaṇeśa, Dhank, Circa Late 4th C. A. D.

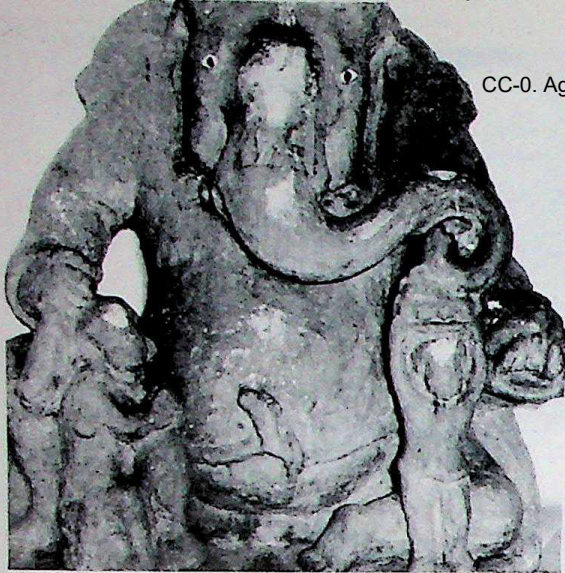


48. Gaṇeśa, Hinglajgarh, Circa 10th C. A. D.

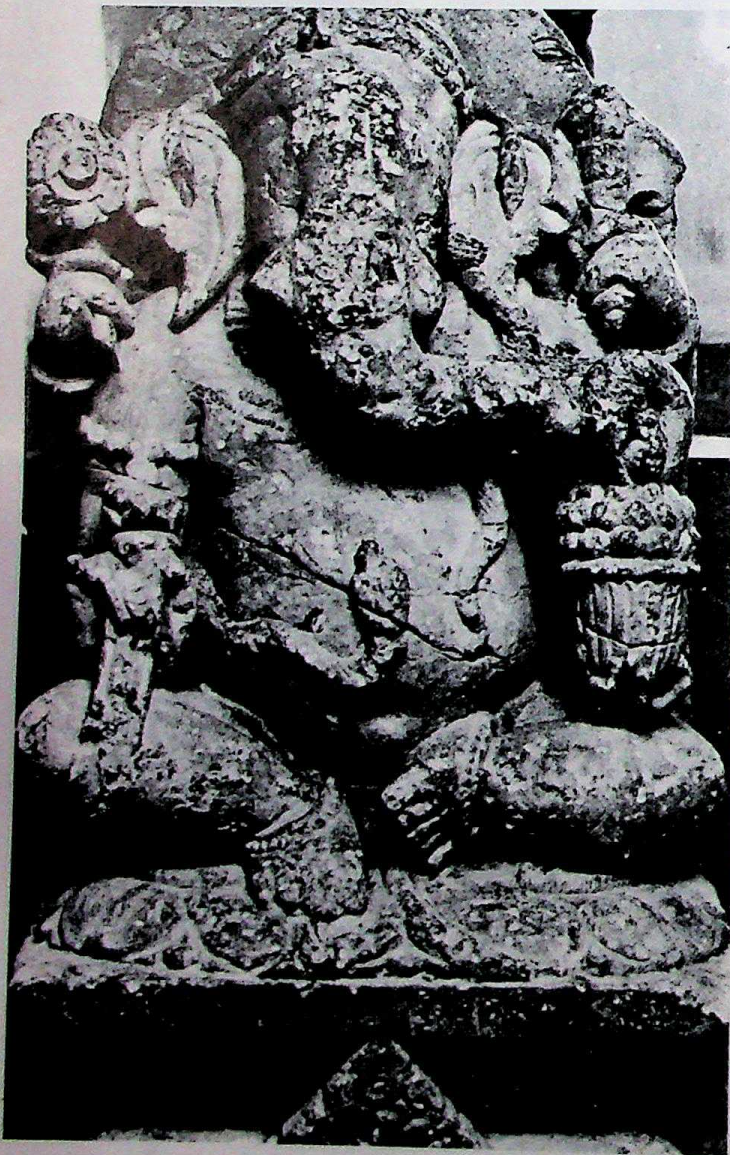


47. Gaṇeśa, Garh, Circa 10th C. A. D.

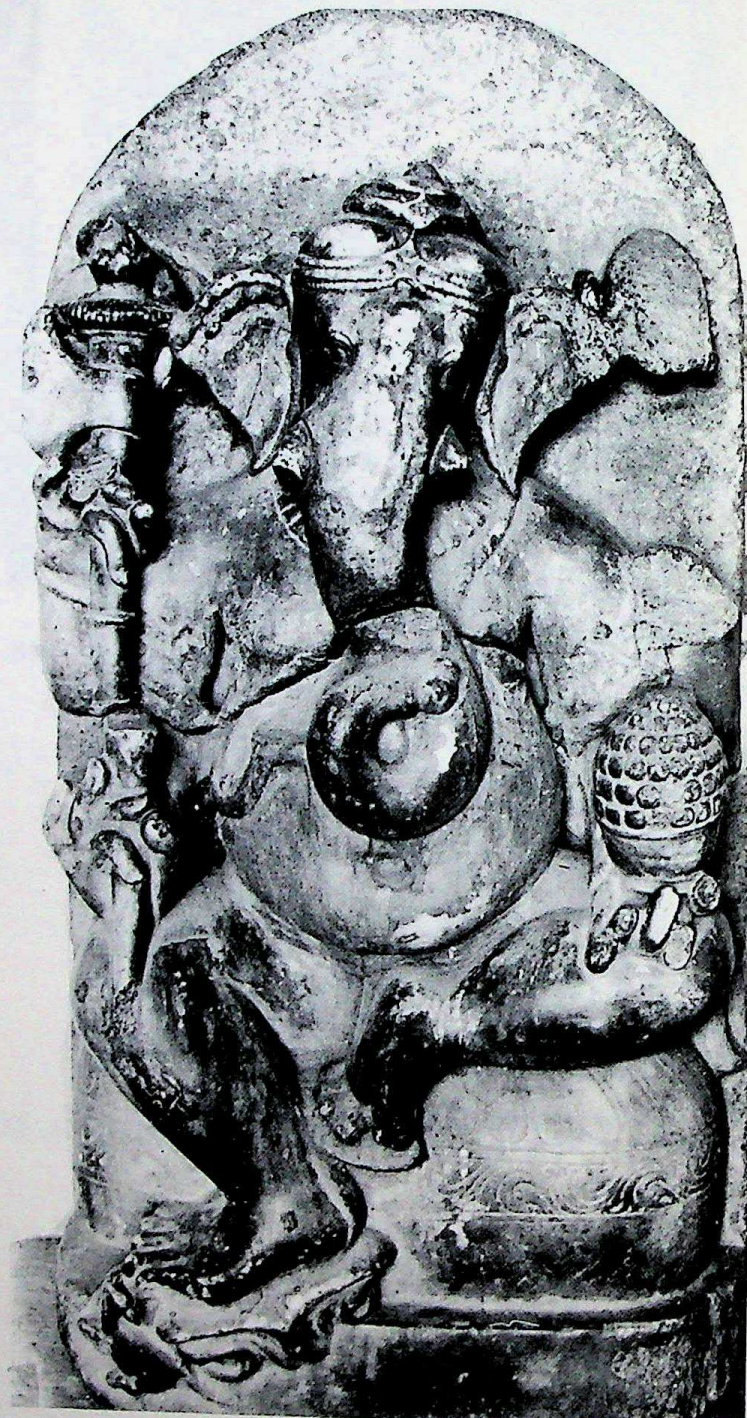




51. Gaṇeśa, Shamalaji, Circa 9th C. A. D.



50. Gaṇeśa, Kundhol, Circa 7th C. A. D.

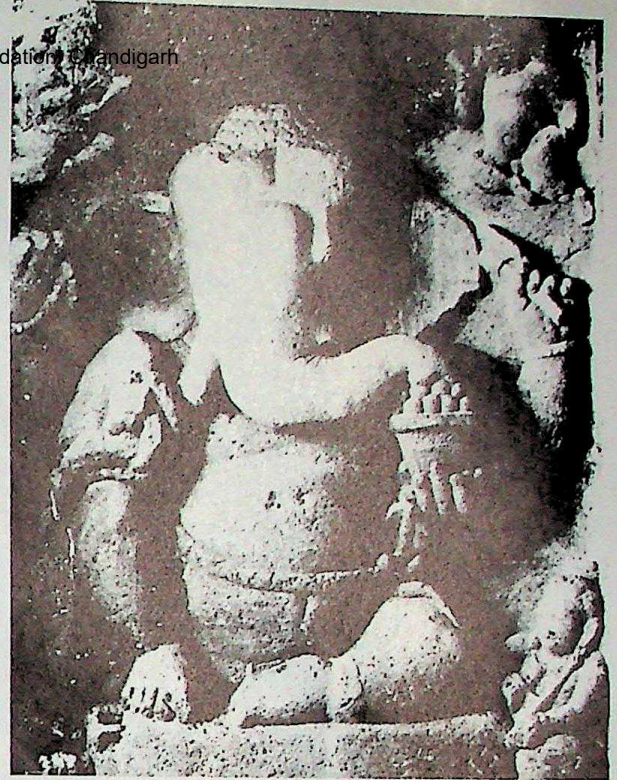


52. Gaṇeśa, Nagara, Circa 10th C. A. D.

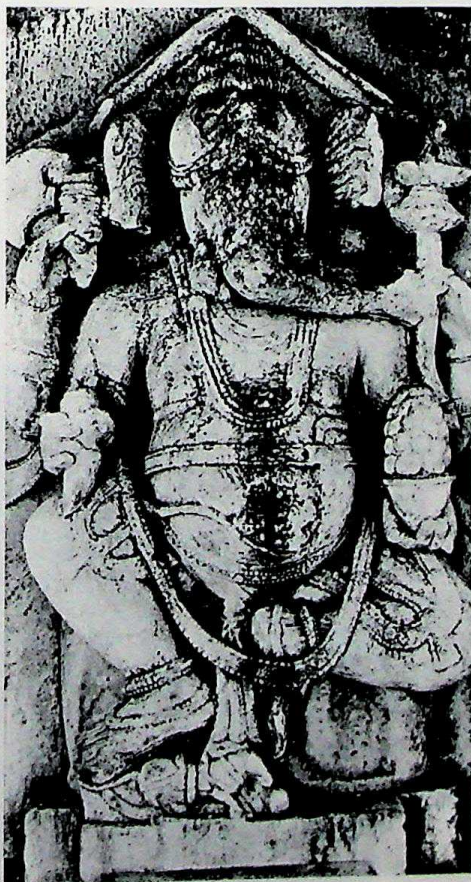




56. Gaṇeśa, Thana, Circa 11th C. A. D.



54. Gaṇeśa, Ellora, Second half of 6th C. A. D.

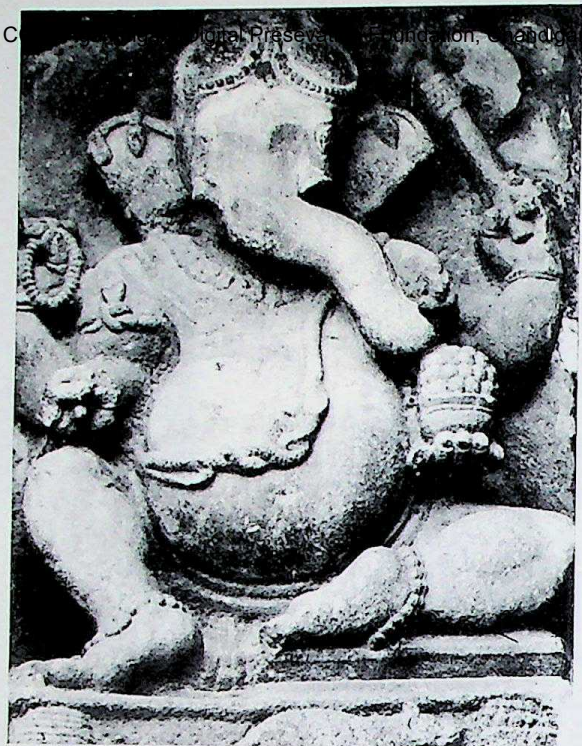


55. Gaṇeśa, Markandi, Circa 11th C. A. D.



53. Gaṇeśa, Gujarat, Circa 12th C. A. D.

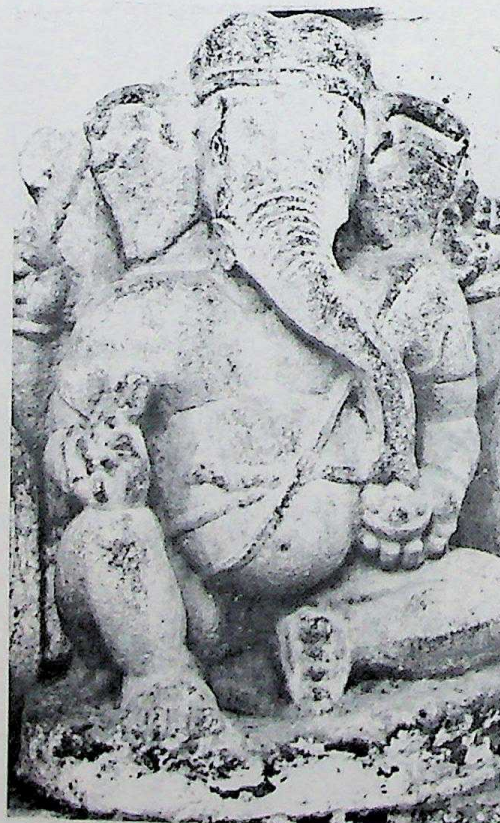




59. Ganeśa, Mukhalingam,  
Circa Early 8th C. A. D.



57. Ganeśa, Anwa,  
Circa Second half of 12th C. A. D.



58. Ganeśa, Alampur,  
Circa Late 7th C. A. D.





63. Gaṇeśa, Galagnath, Circa 11th C. A. D.



61. Gaṇeśa, Manthani,  
Circa Late 12th C. A. D.

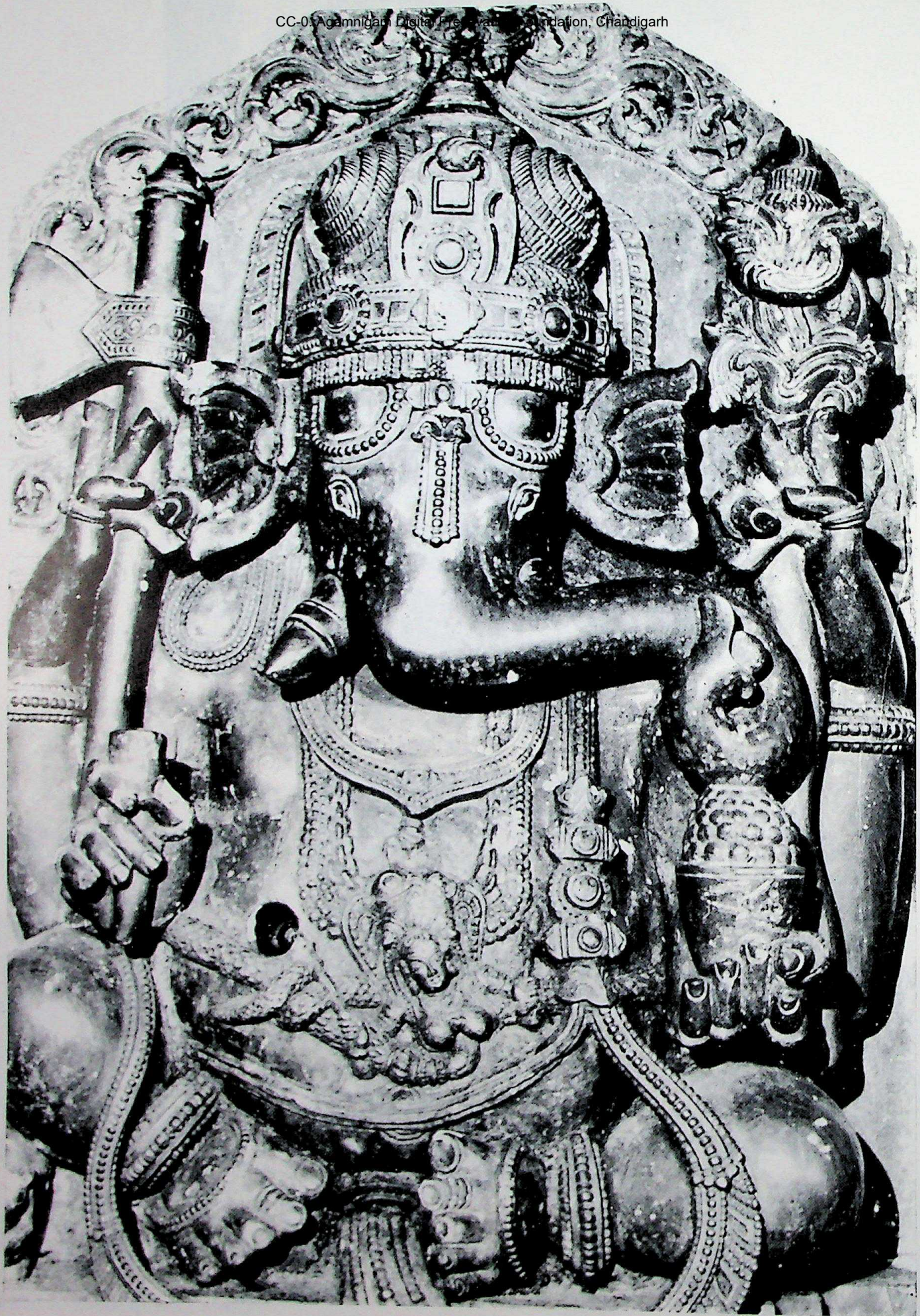


60. Gaṇeśa,  
Kulpak, Circa 11th C. A. D.



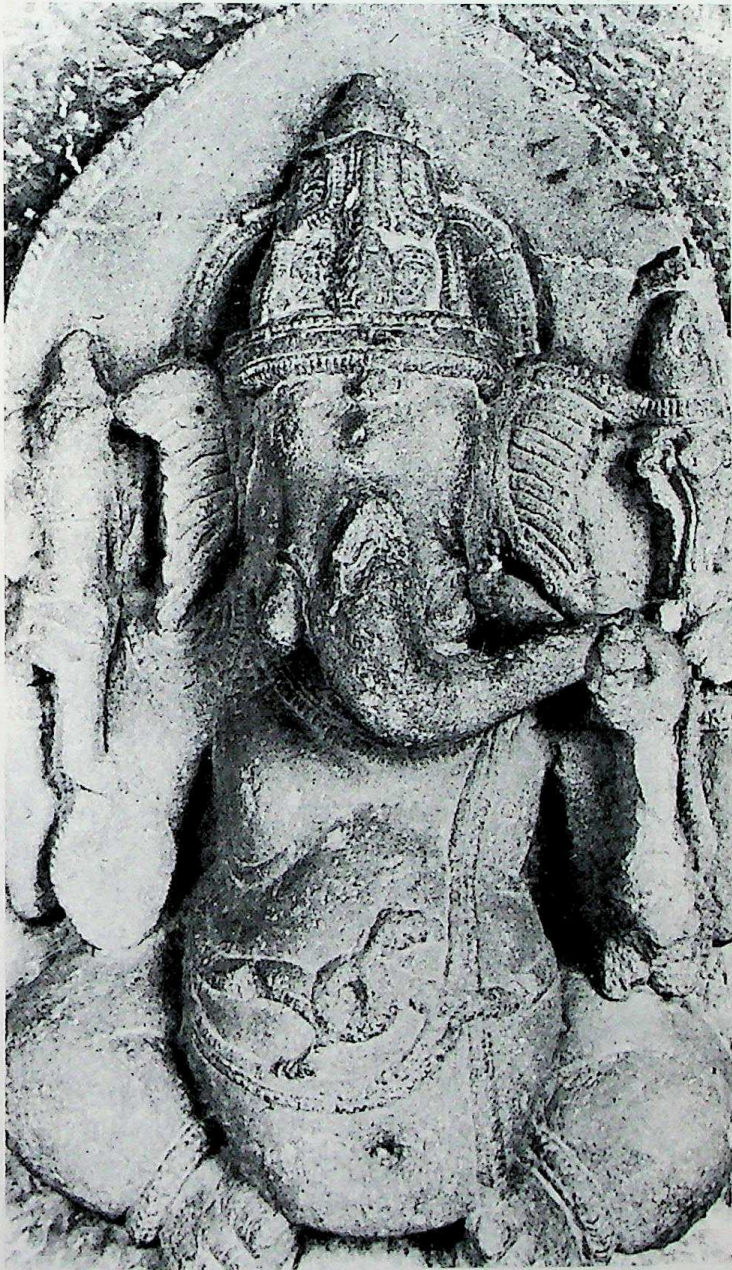
62. Gaṇeśa, Badami,  
Circa Last quarter of 6th C. A. D.





65. Gaṇeśa, Sirsandi, Circa Late 11th C. A. D.

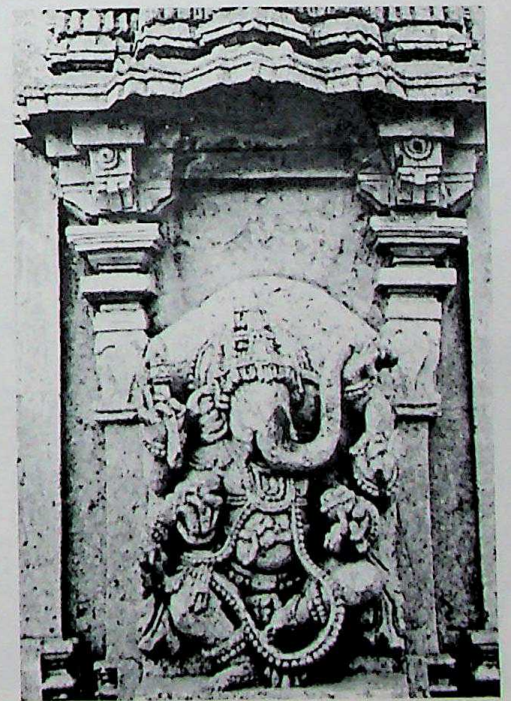




64. Gaṇeśa, Gadag, Circa 11th C. A. D.

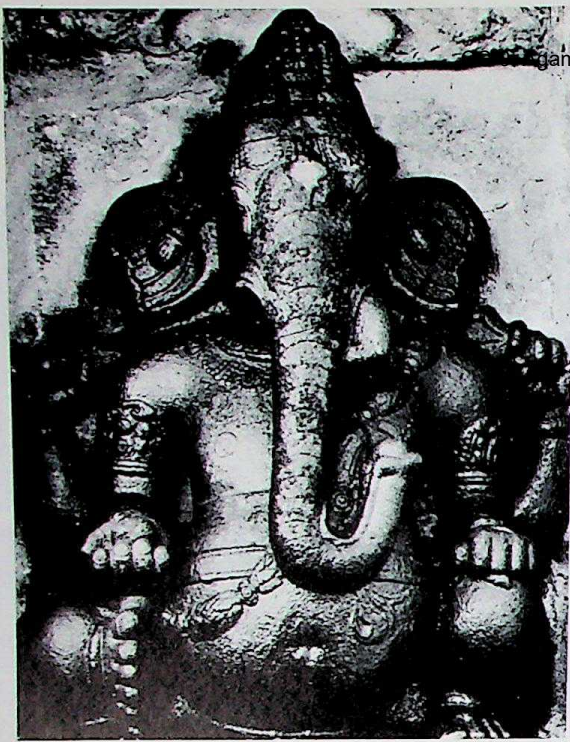


66. Gaṇeśa, Belur, Circa 1117 A.D.

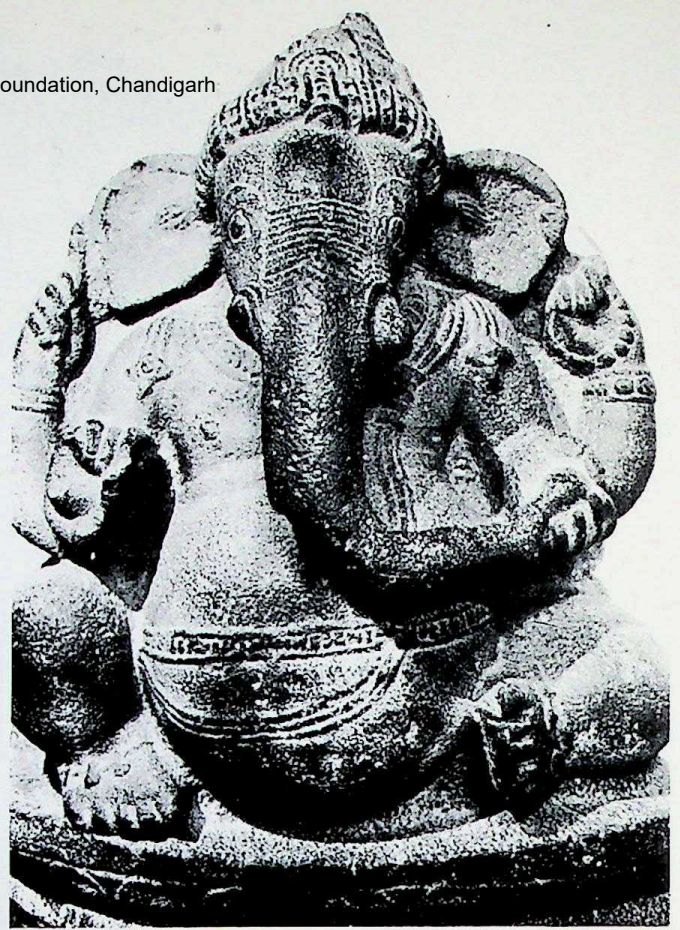


67. Gaṇeśa, Koravangala, Circa 12th C. A. D.





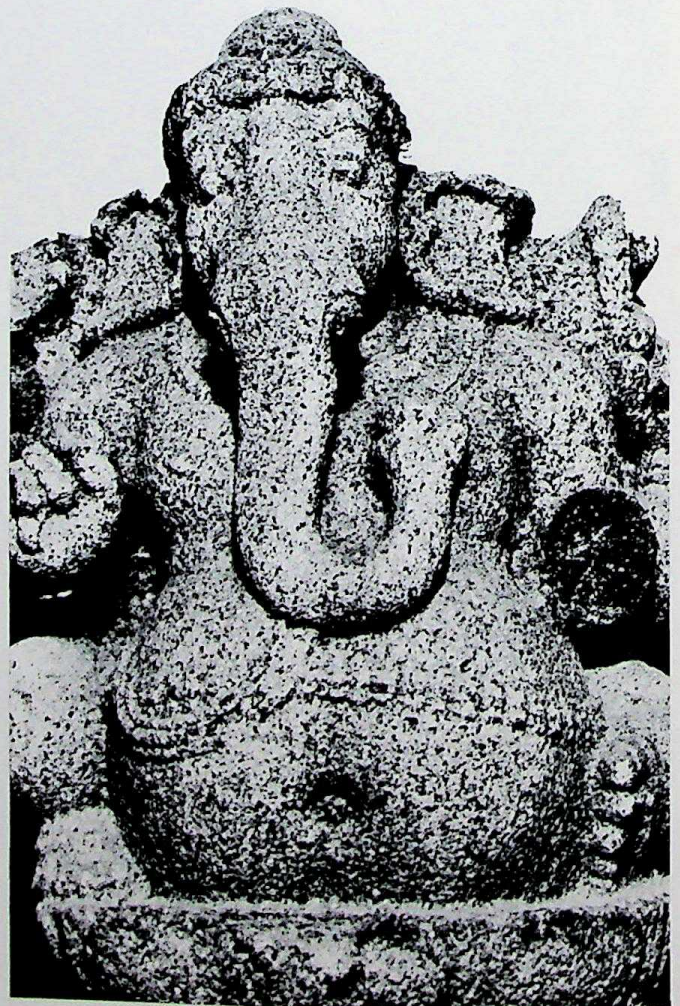
70. Gaṇeśa, Tiruttani, Circa 895 A.D.



69. Gaṇeśa, Kaveripakkam.

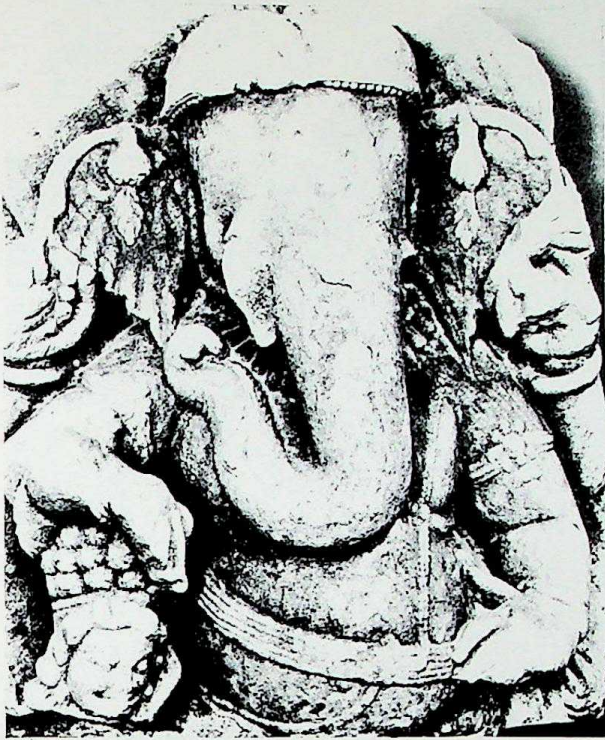


71. Gaṇeśa, Tiruvalanjuli, Circa 1158 A. D.



68. Gaṇeśa, Madras, Circa 7th C. A. D.





72. Gaṇeśa, Ramanathpur, Circa 8th C. A. D



73. Gaṇeśa, Garhwa, 1142-1143 A.D.



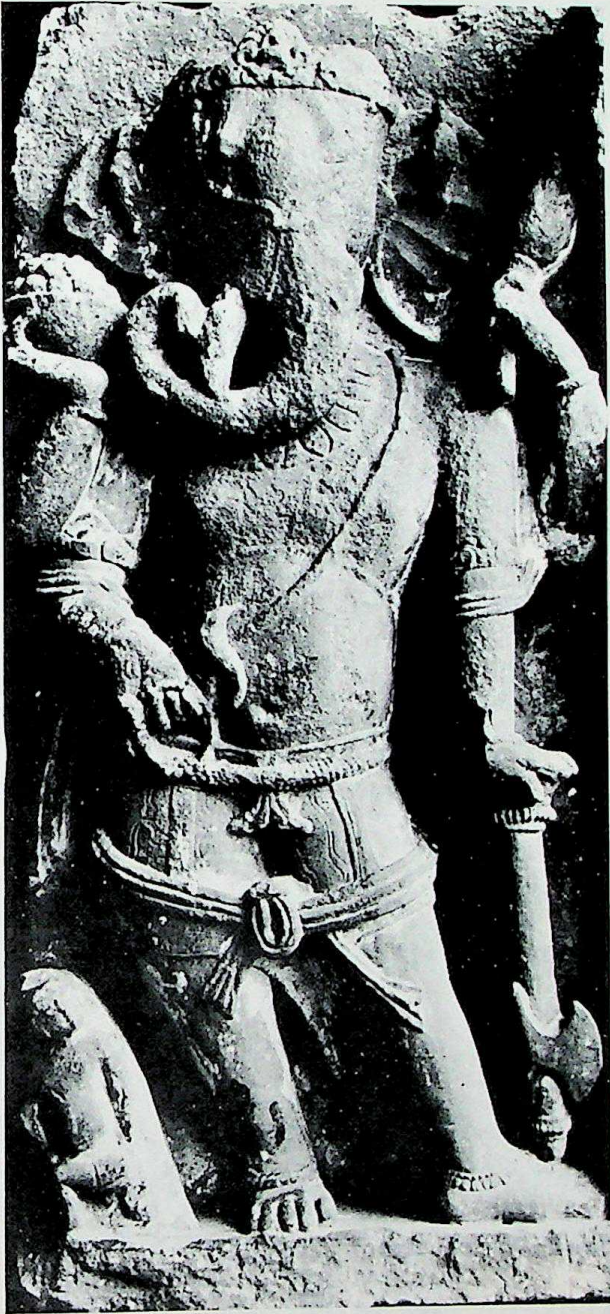
74. Gaṇeśa, Uttar Pradesh, Circa 11th-12th C. A. D.





75. Gaṇeśa, Khiching, Circa 10th C. A.D.





79. Gaṇeśa, Rajasthan, Circa 9th C. A. D.

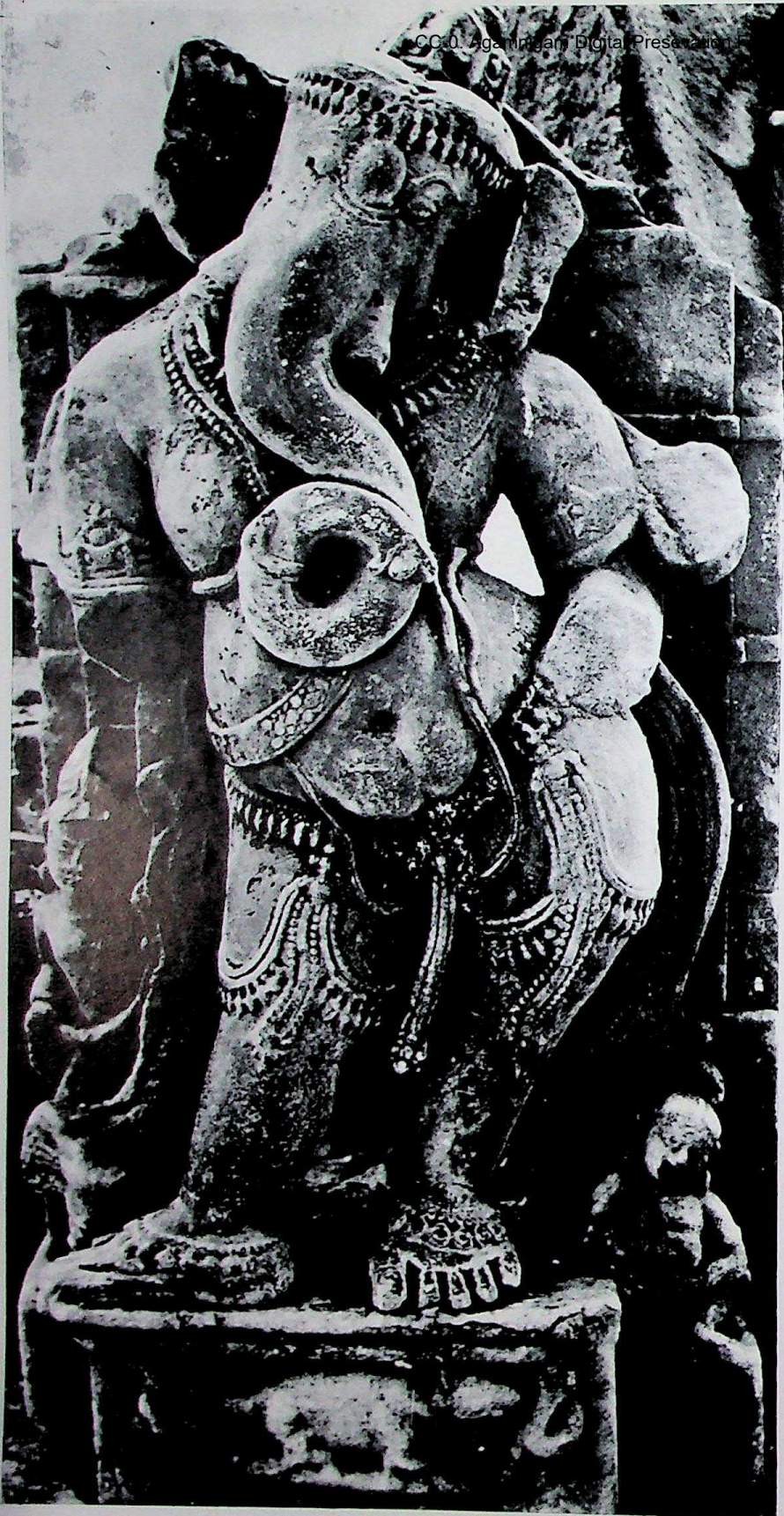


78. Gaṇeśa, Osian, Circa 8th C. A. D.

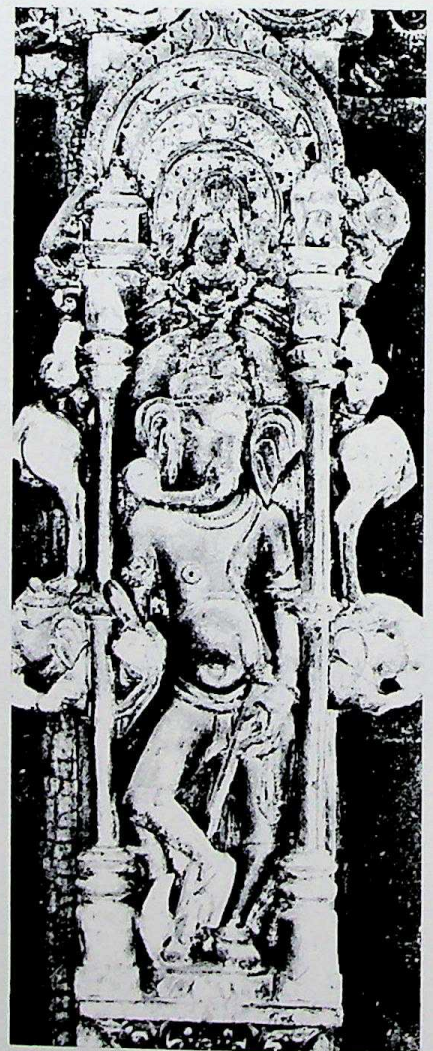


77. Gaṇeśa, Chittorgarh, Circa 7th C. A. D.





82. Gaṇeśa, Khajuraho, Circa 900-925 A.D.



80. Gaṇeśa,  
Khed, Circa 10th C. A. D.





83. Gaṇeśa, Shamalaji, Circa 5th-6th C. A. D.



81. Gaṇeśa, Badoh-Pathari, Circa 9th-10th C. A. D.



84. Gaṇeśa, Patan, Circa 10th C. A. D.

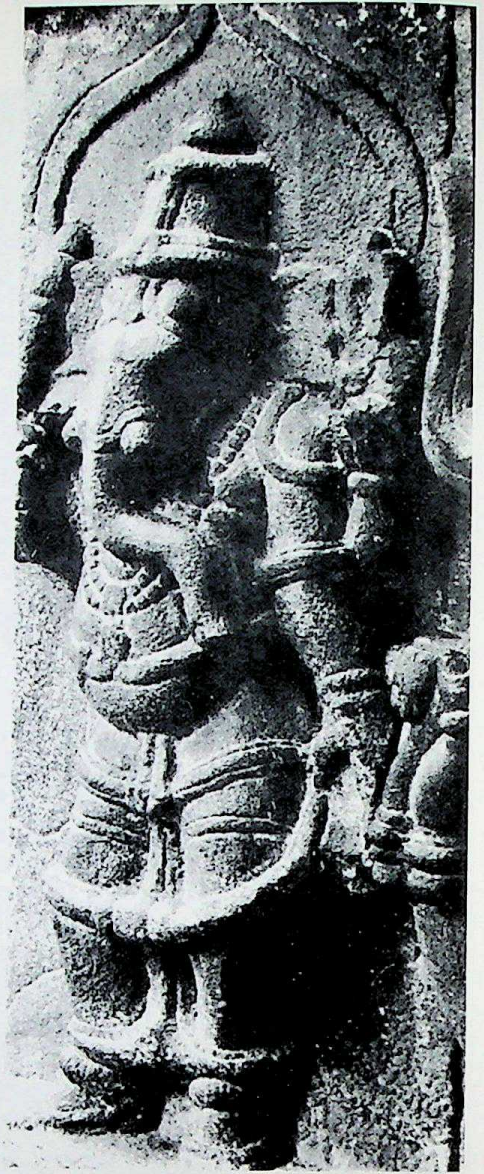




85. Gaṇeśa, Akhaj, Circa Third Quarter of 12th C. A. D.



86. Gaṇeśa, Markandi, Circa 11th C. A. D.



87. Gaṇeśa, Nandi, Circa Early 10th C. A. D.

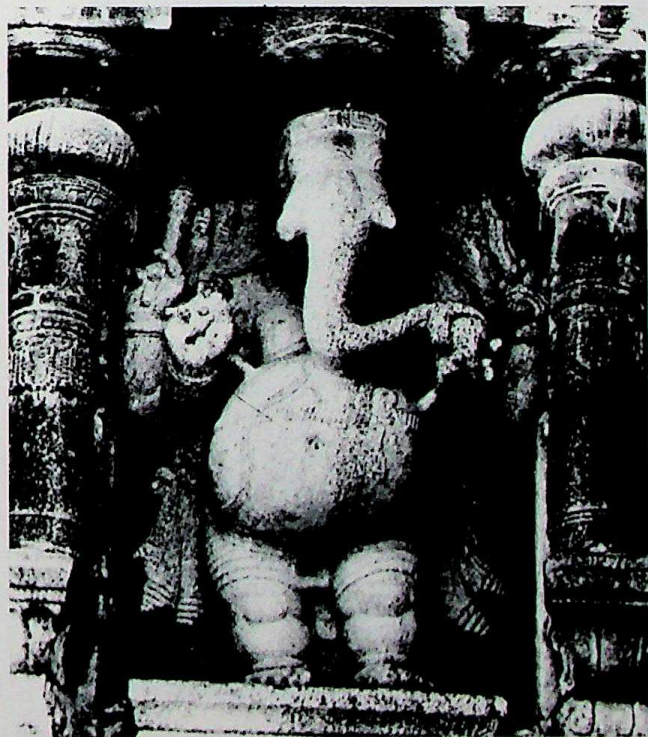




89. Gaṇeśa, Tiruppurambiyam,  
Circa Late 11th C. A. D.



88. Gaṇeśa, Tiruchirapalli, Circa Late 11th C. A. D.



90. Gaṇeśa, Melakkadambur, Circa 1113 A.D.





91. Gaṇeśa, Mathura, Circa 5th C. A. D.

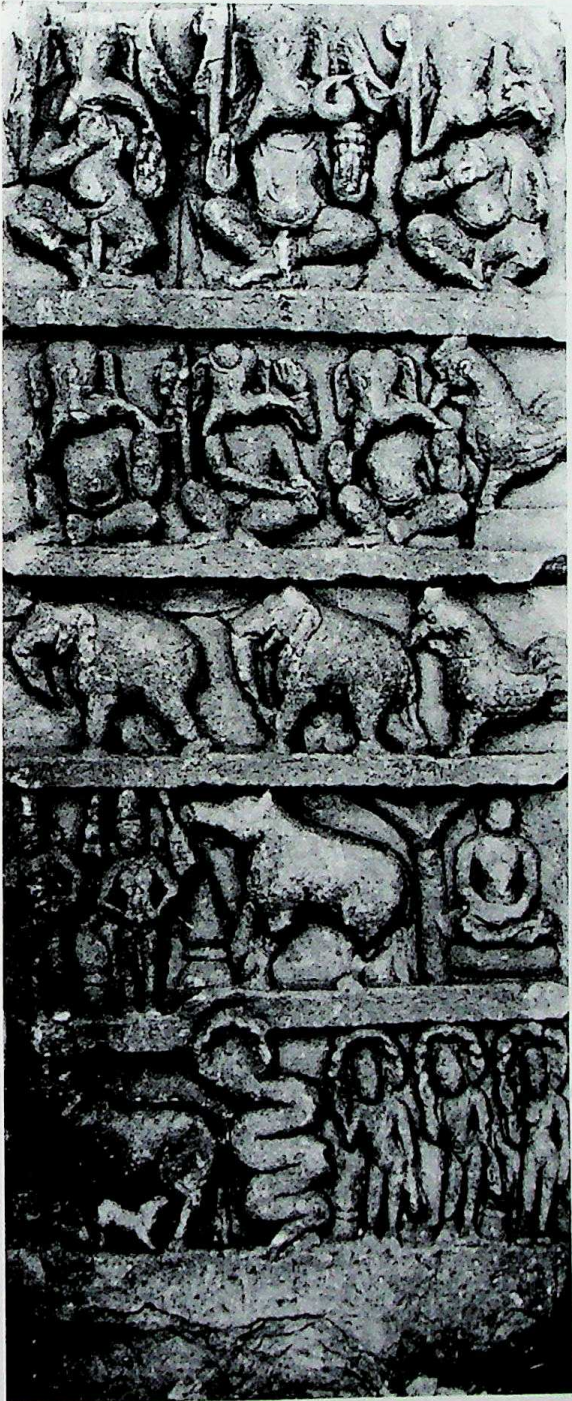


92. Gaṇeśa, Uttar Pradesh,  
Circa 750 C. A. D.

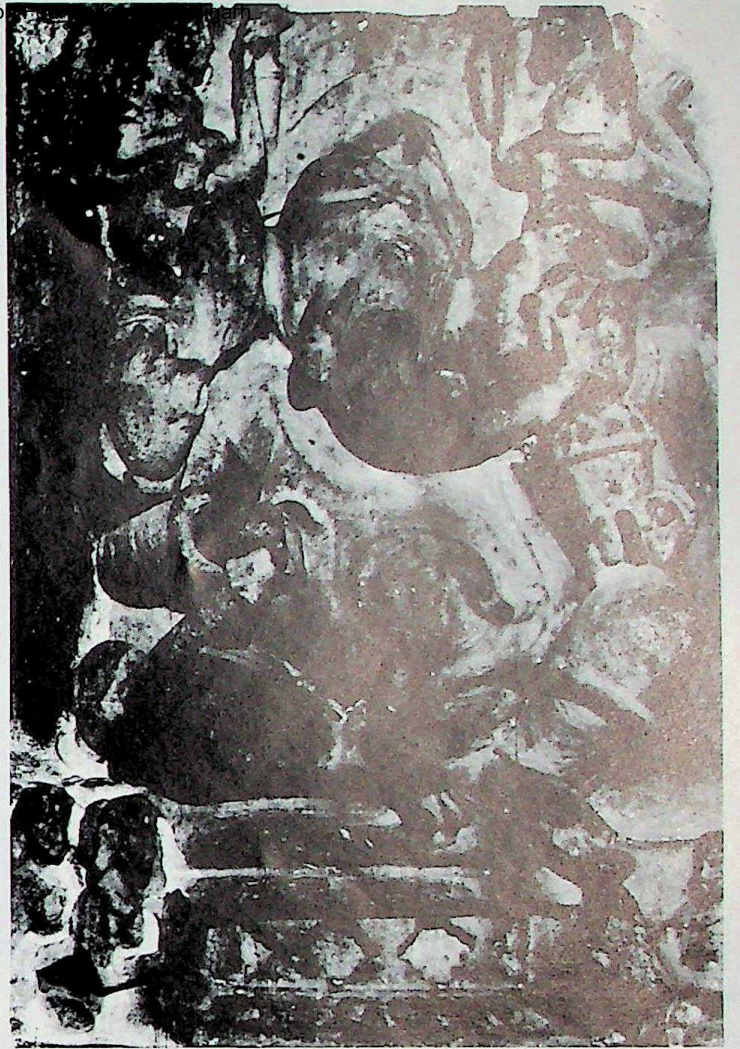


93. Gaṇeśa, Farrukhabad, Circa 9th C. A. D.



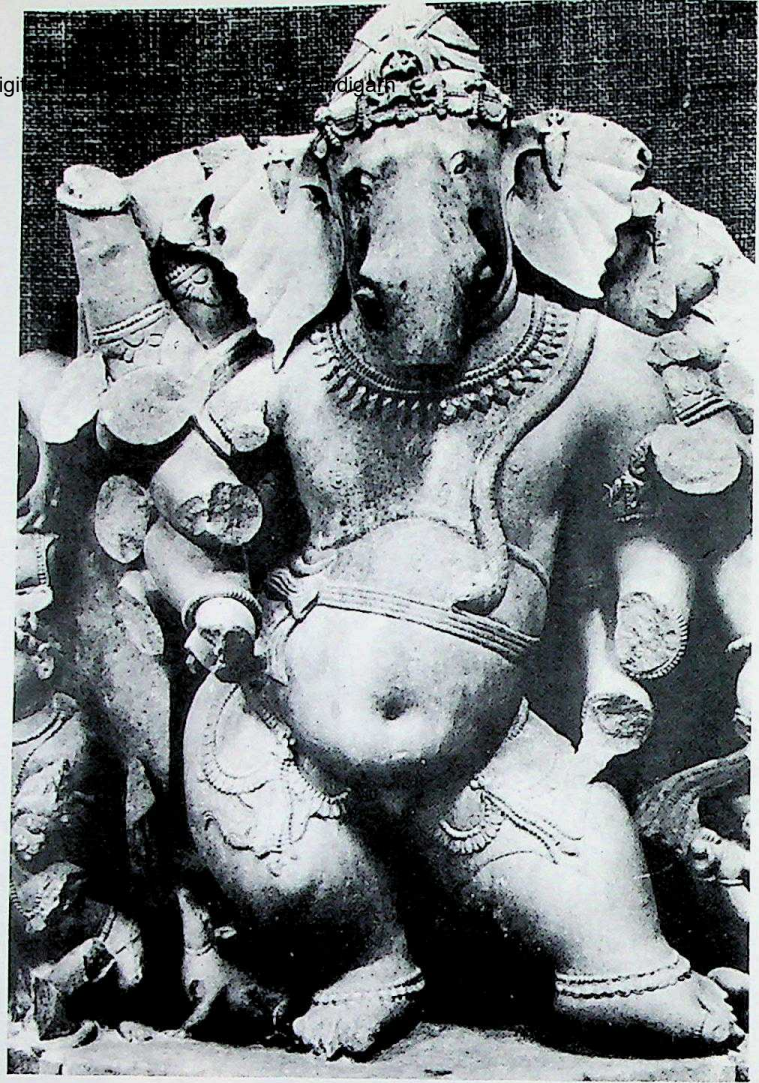


44. Vināyakas, Guna, Circa 10th C. A. D.

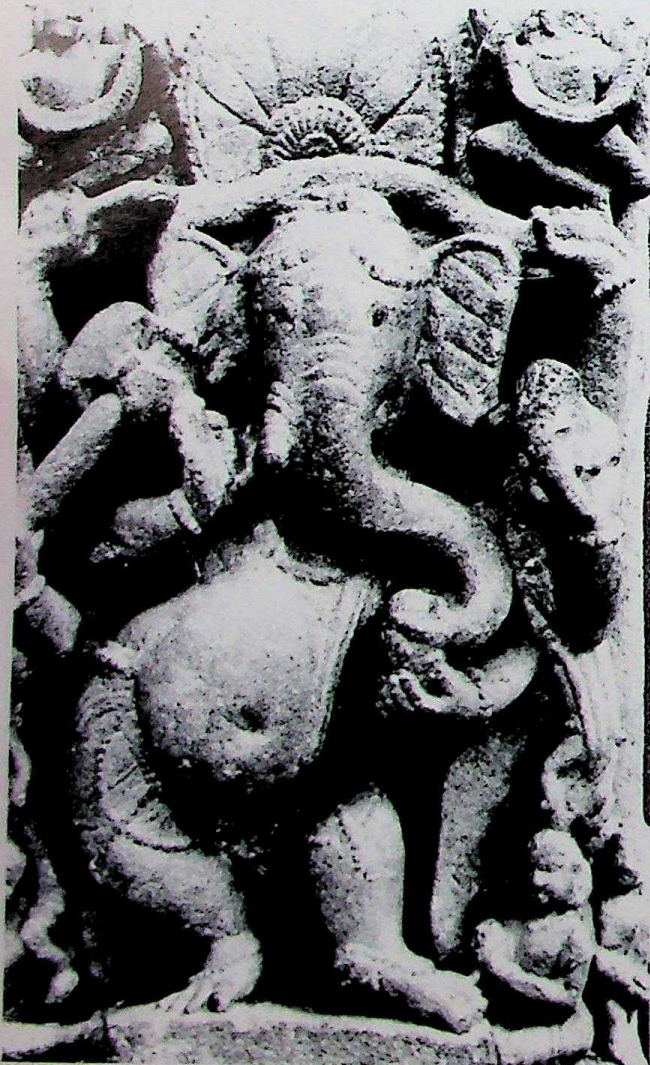


45. Gaṇeśa, Bheraghat, Circa 10th C. A. D.

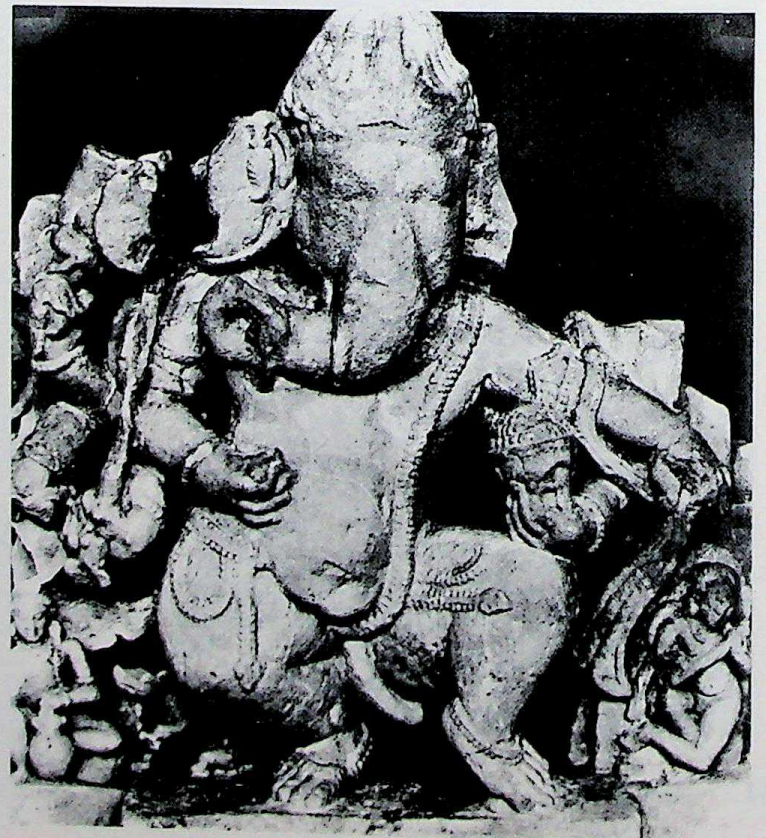




96. Gaṇeśa, Kannauj, Circa 9th C. A. D.



95. Gaṇeśa.



94. Gaṇeśa, Mathura, Circa 10th C. A. D.





97. Gaṇeśa, Ganesakhera, Circa Early 10th C. A. D.

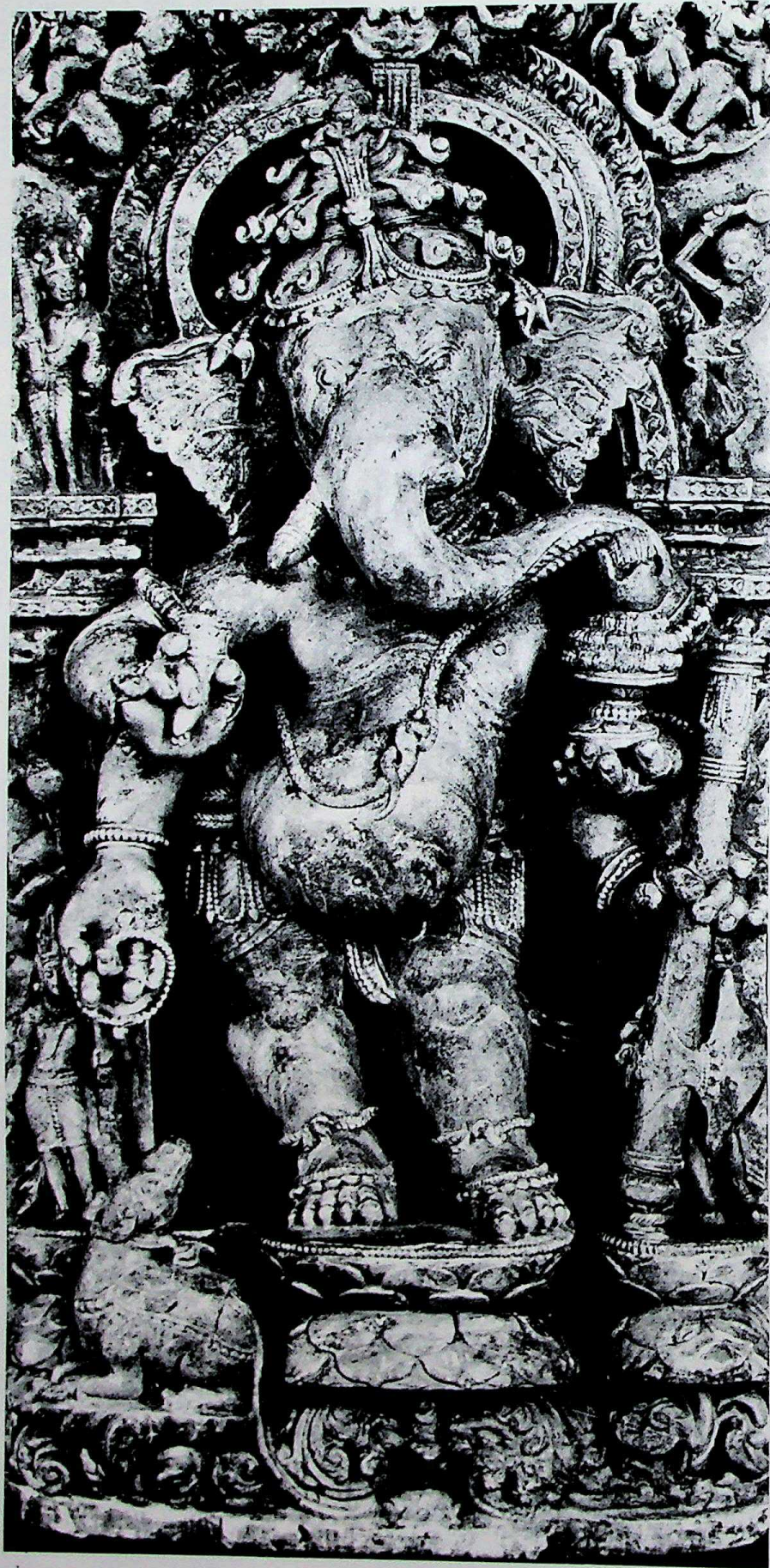


98. Gaṇeśa, Ekasari, Circa 11th C. A. D.



99. Gaṇeśa, Eastern India, Circa 11th C. A. D.





76. Gaṇeśa, Bhubaneshwar, Circa Late 11th C. A. D.





102. Gaṇeśa, Khiching, Circa 10th C. A. D.



101. Gaṇeśa, Paikpada, Circa 9th C.



100. Gaṇeśa, West Bengal, Circa 12th C. A. D.





106. Gaṇeśa, Rajorgarh, 1044 A.D



105. Gaṇeśa, Kekind (Jasnagar)  
Circa Mid 10th C. A. D.



103. Gaṇeśa, Baijnath, Circa 13th  
C. A. D.

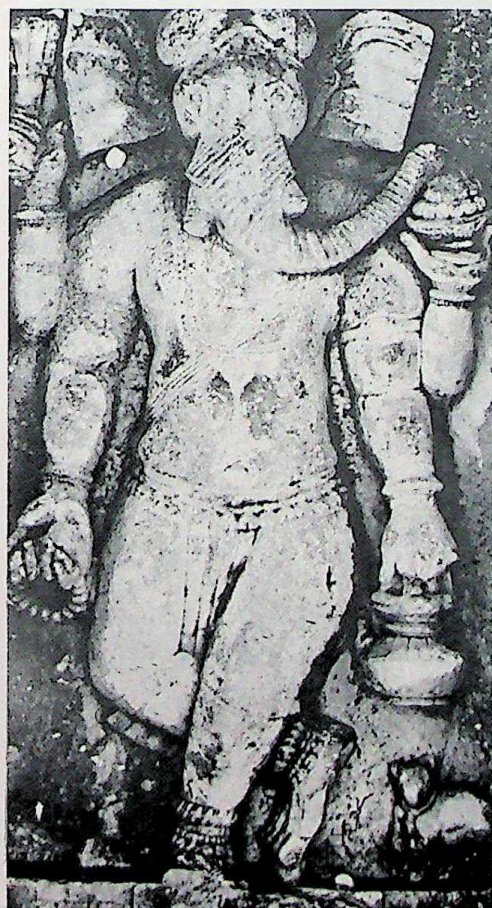




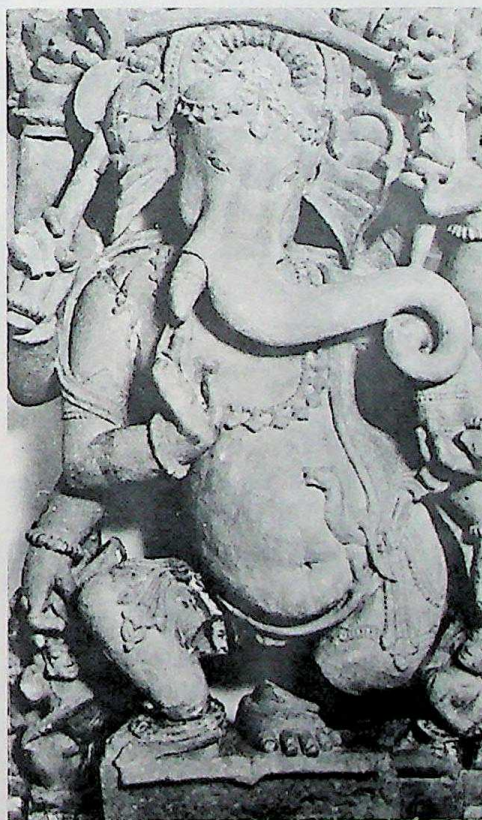
110. Gaṇeśa, Ashapuri, Circa Late 9th  
C. A. D.



104. Gaṇeśa, Osian,  
Circa Late 8th C. A. D.



107. Gaṇeśa, Bijolia, Circa 1100 A.D.

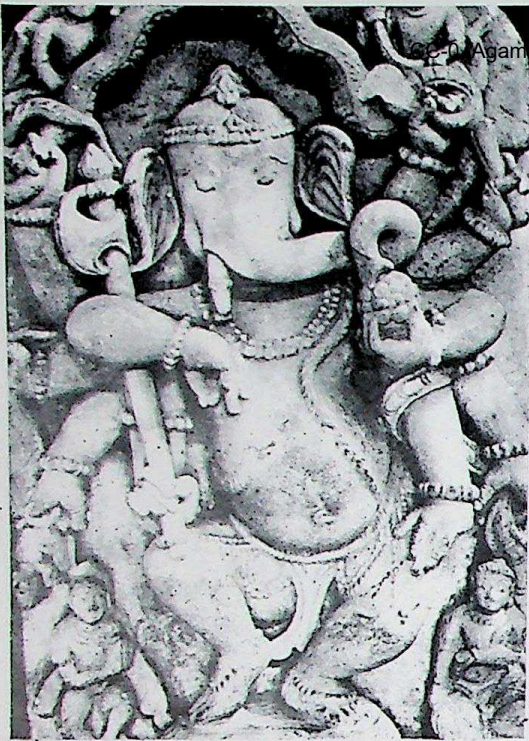


109. Gaṇeśa, Doni, Circa 10th C. A. D.



108. Gaṇeśa, Avra, Circa 8th C. A. D.





113. Gaṇeśa, Khajuraho,  
Circa Late half of the 10th



112. Gaṇeśa, Hinglajgarh, Circa 10th C. A. D.



111. Gaṇeśa, Bheraghat, Circa 10th C. A. D.





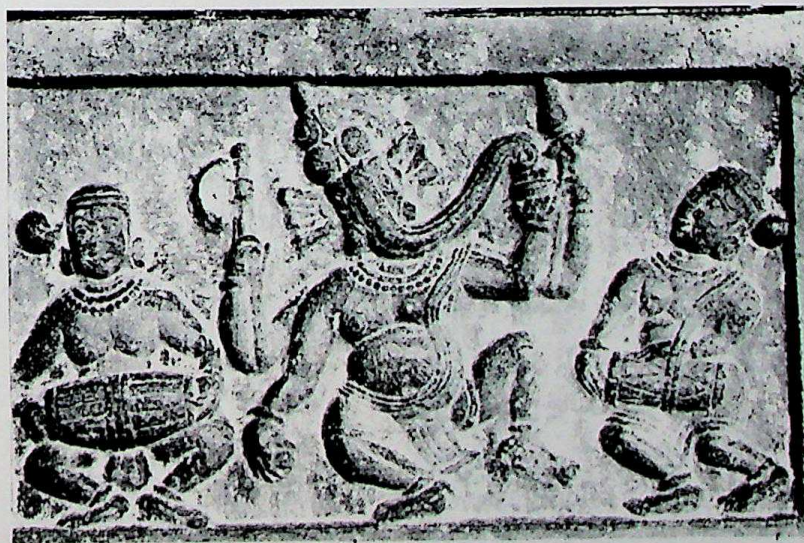
117. Gaṇeśa, Tiruverumbur,  
Circa 965 A.D.



115. Gaṇeśa,  
Mukhalingam,  
Circa Mid 8th

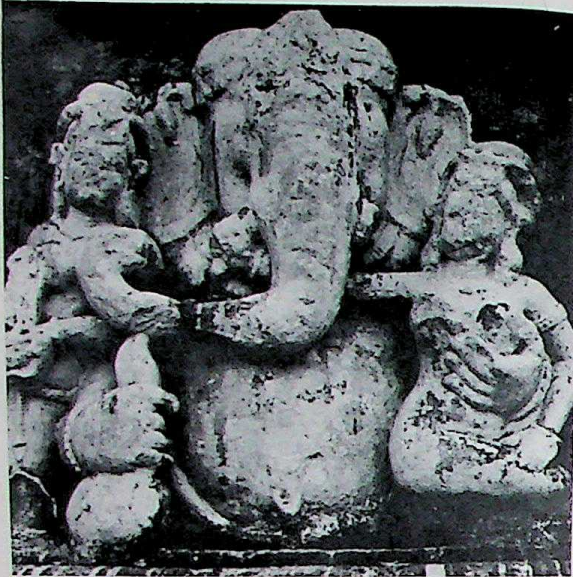


114. Gaṇeśa, Khajuraho,  
Circa 11th C. A. D.



116. Gaṇeśa, Sirwal, Circa Early 12th C. A. D.





121. Gaṇeśa with Consorts,  
Chittor, Circa 7th C. A. D.



119. Gaṇeśa with Consort, Dudhai,  
Circa 12th C. A. D.



120. Gaṇeśa with Śakti, Orissa, Circa 13th C. A. D.



118. Gaṇeśa with Śakti,  
Mathura, Circa 10th C. A. D.





124. Gaṇeśa with Consort, Kuna, Circa 9th-10th C. A. D.

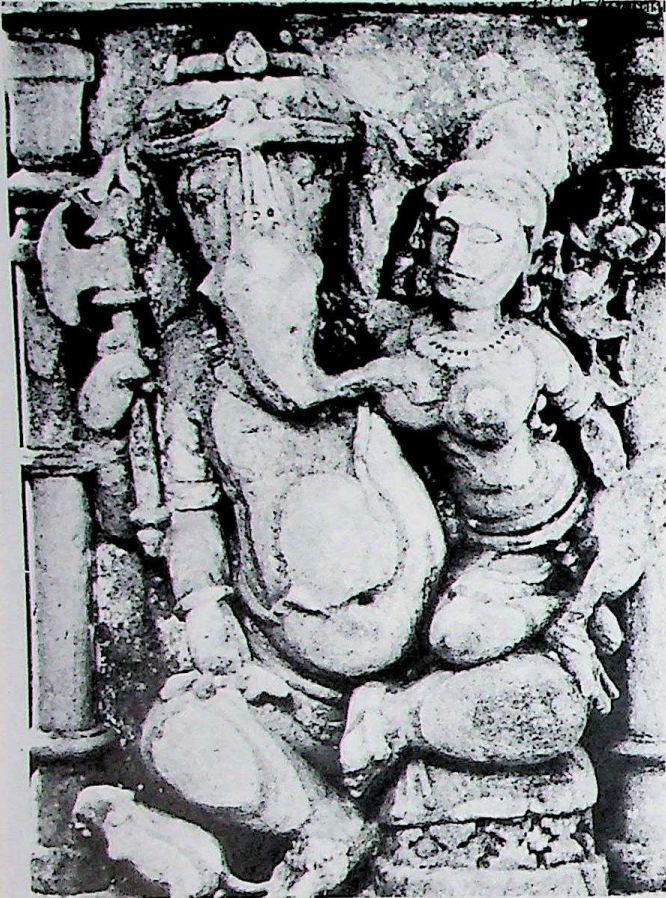


122. Gaṇeśa with Consort, Badoli, Circa 11th C. A. D.



123. Gaṇeśa with Śakti, Khajuraho, Circa 10th C. A. D.

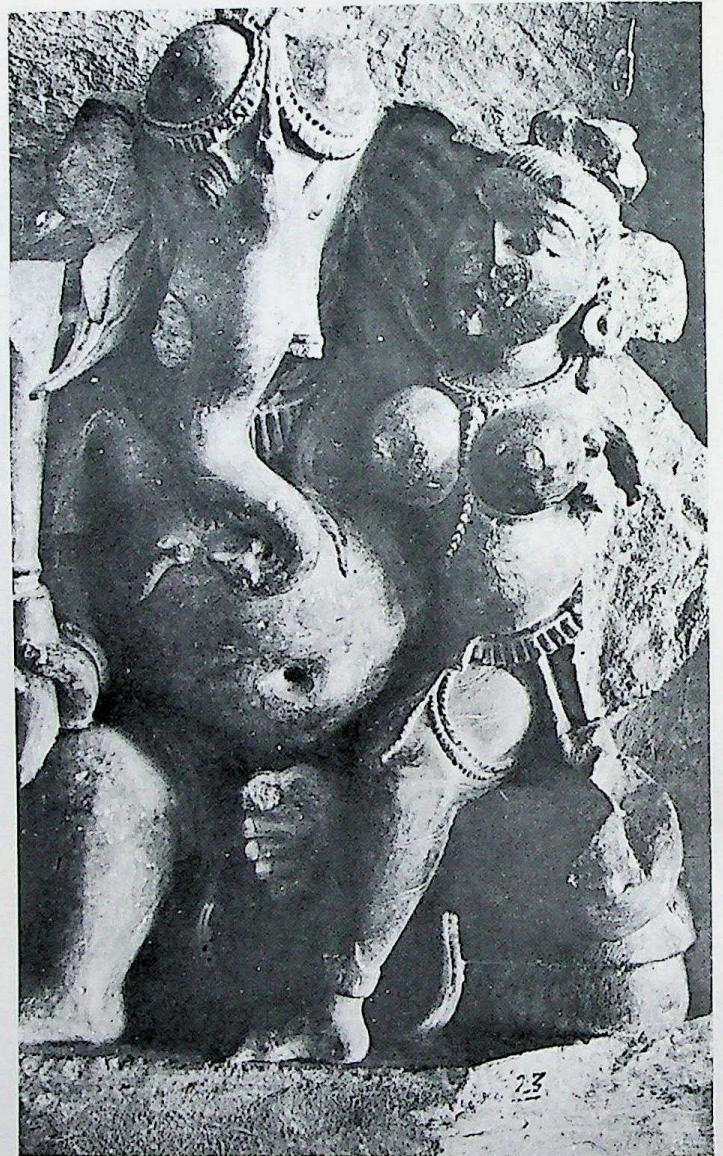




127. Gaṇeśa with Consort,  
Kaleshvara-ni-nal, Circa 10th C.

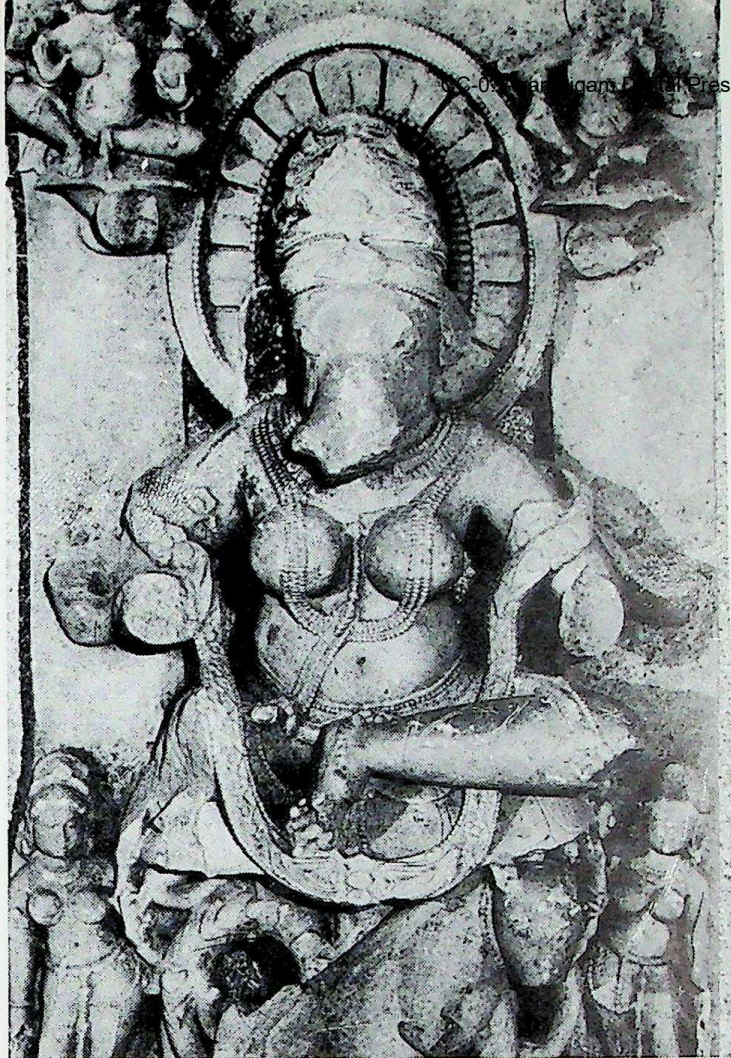


125. Gaṇeśa with Consort,  
Madhya Pradesh, Circa 10th-11th C.



126. Gaṇeśa with Consort, Udaypur,  
Circa 10th C. A. D.

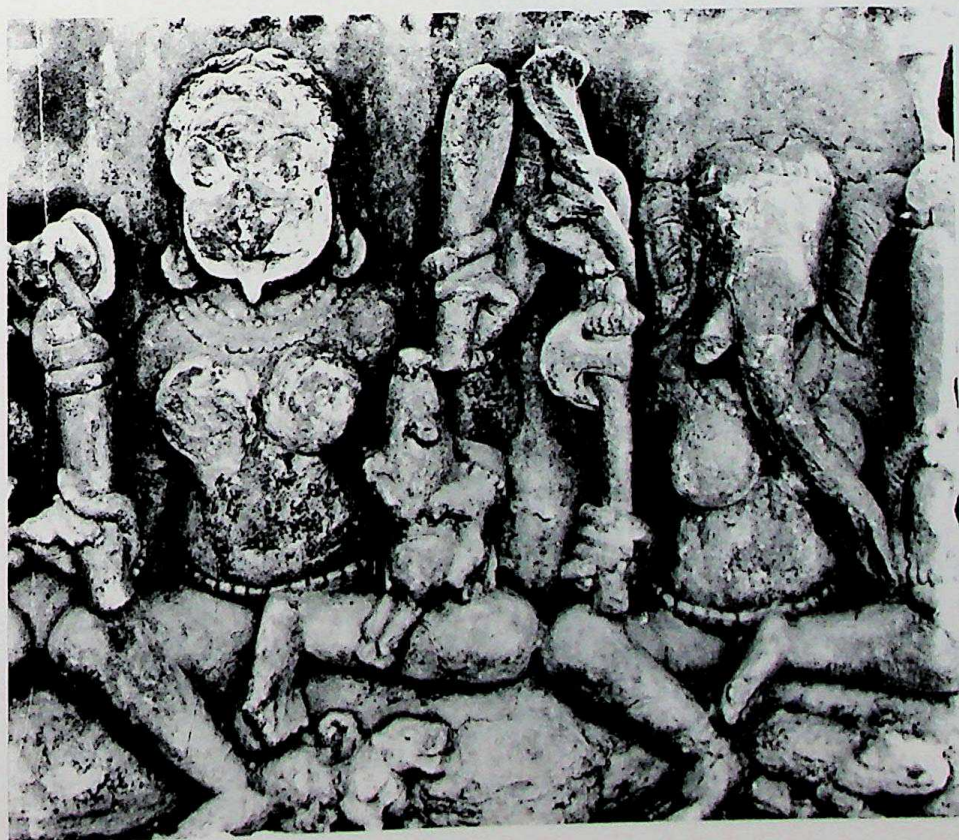




130. Vināyakī, Hinglajgarh, Circa Early 10th C. A. D.



128. Gaṇeśa with Consort, Darasuram, Circa 1146-73 A.D.

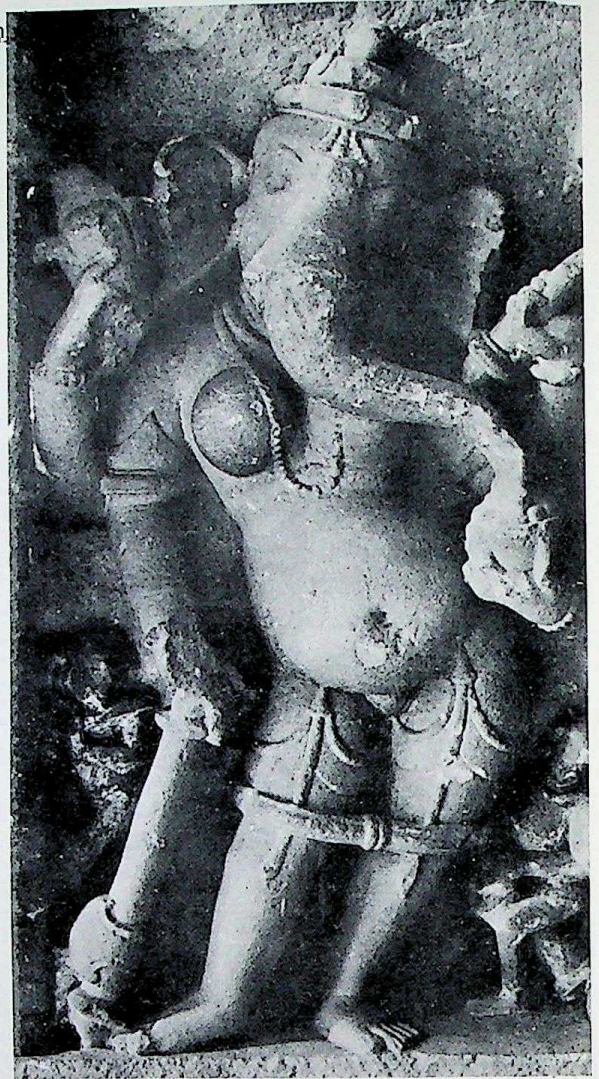


129. Vināyakī with Mātrkās, Garhwa, Circa 10th C. A. D.

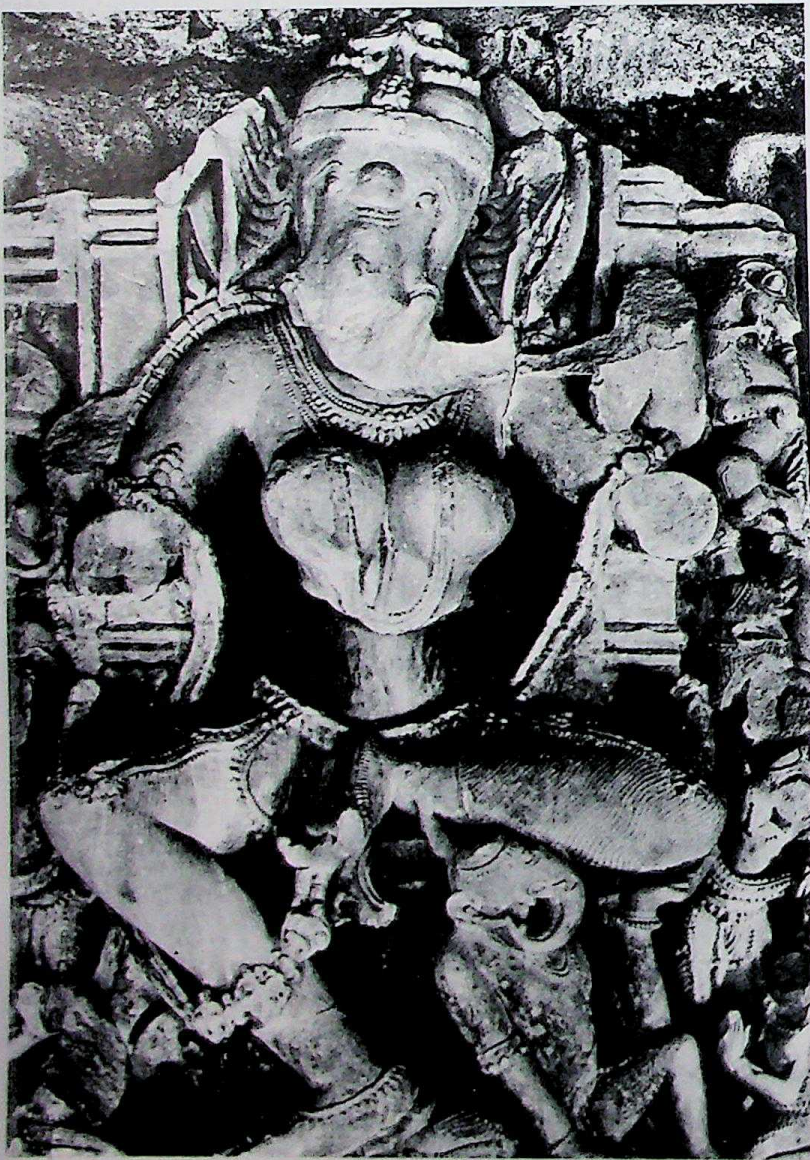




133. Vinayakī, Udaipur,  
Circa 1059-1080 A.D.

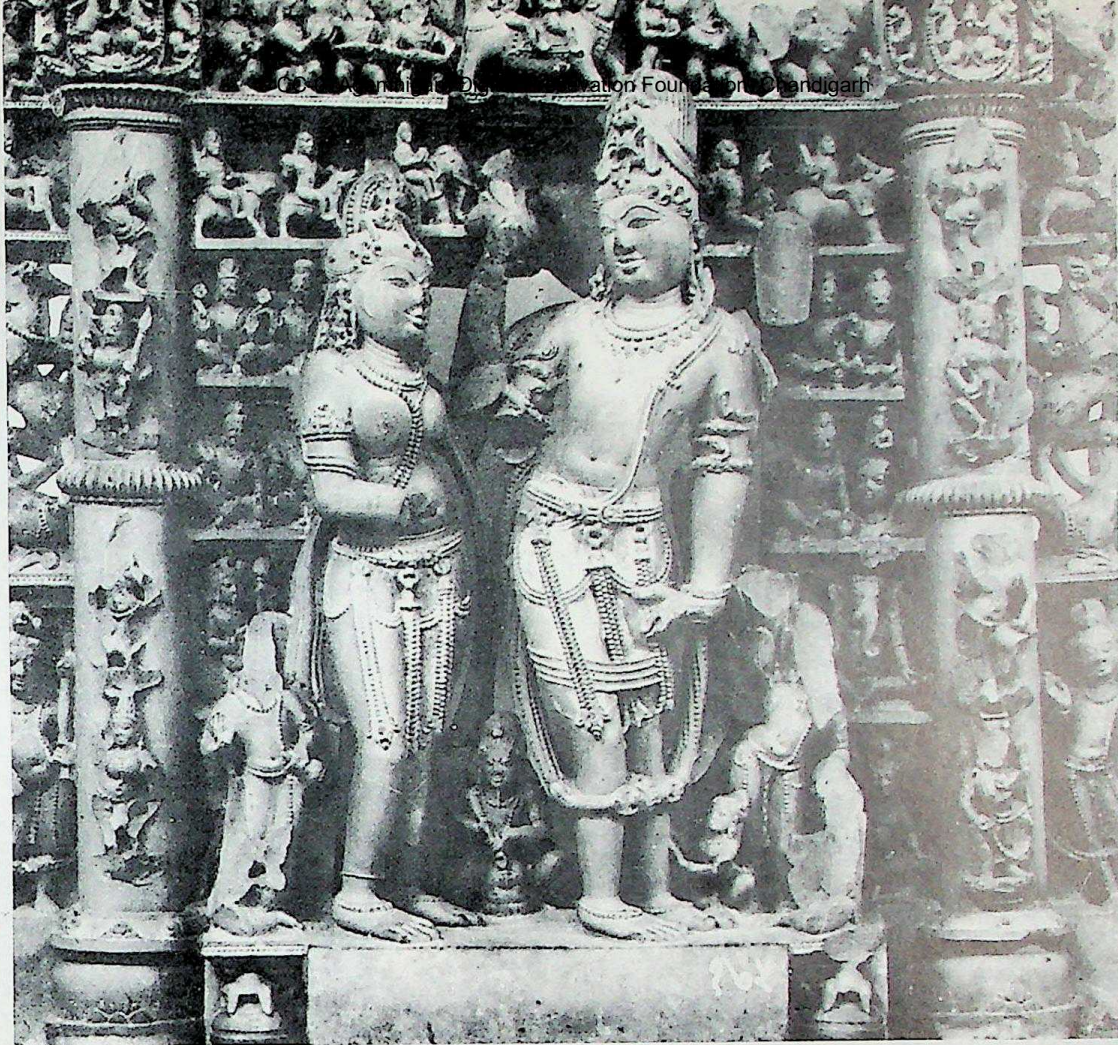


132. Vināyakī, Padhavli.



131. Vināyakī, Bheraghat, Circa Late 10th C. A. D.



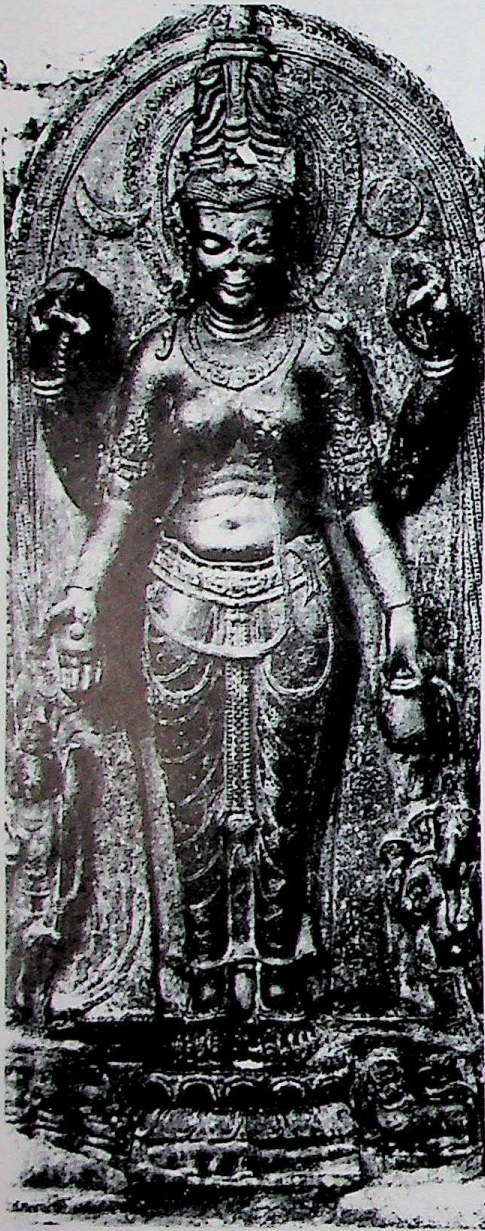


135. Gaṇeśa in Śiva's wedding, Etah, Circa 10th C. A. D.

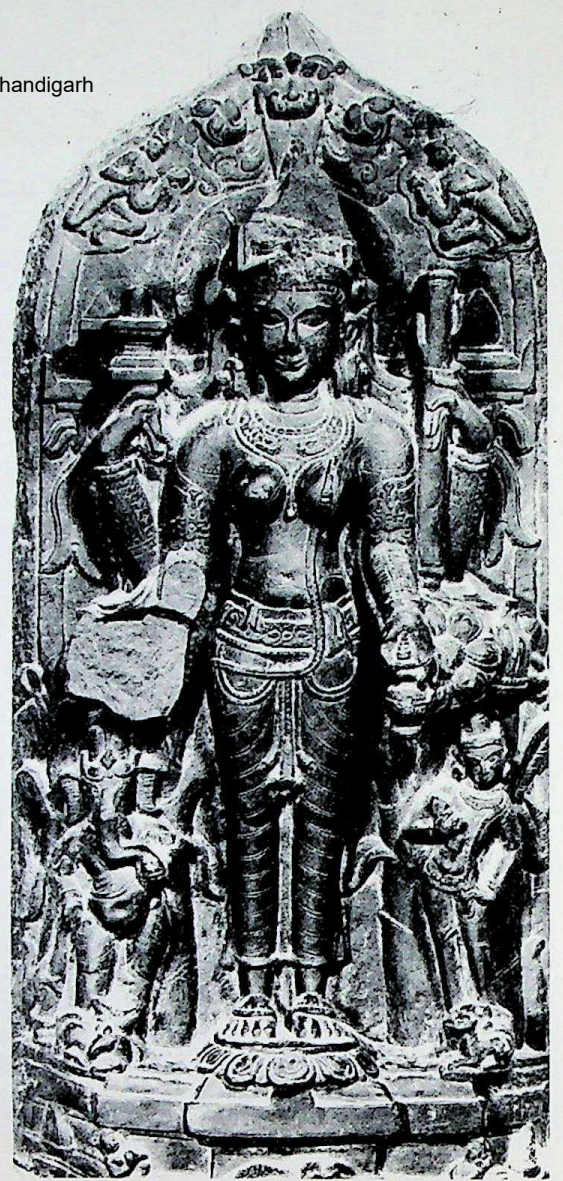


134. Gaṇeśa with Śiva, Pārvatī and Kārttikeya, Lakhamandal. Circa 7th





137. Gaṇeśa with Pārvati,  
Baragaon, Circa 10th C.



138. Pārvati with Gaṇeśa and  
Kārttikeya, Bengal, Circa 11th C.



136. Gaṇeśa with Śiva and Pārvati,  
Uttar Pradesh, Circa 11th C. A. D.





140. Gaṇeśa with Śiva and Pārvati,  
Jhalrapatan, Circa 10th C. A. D.

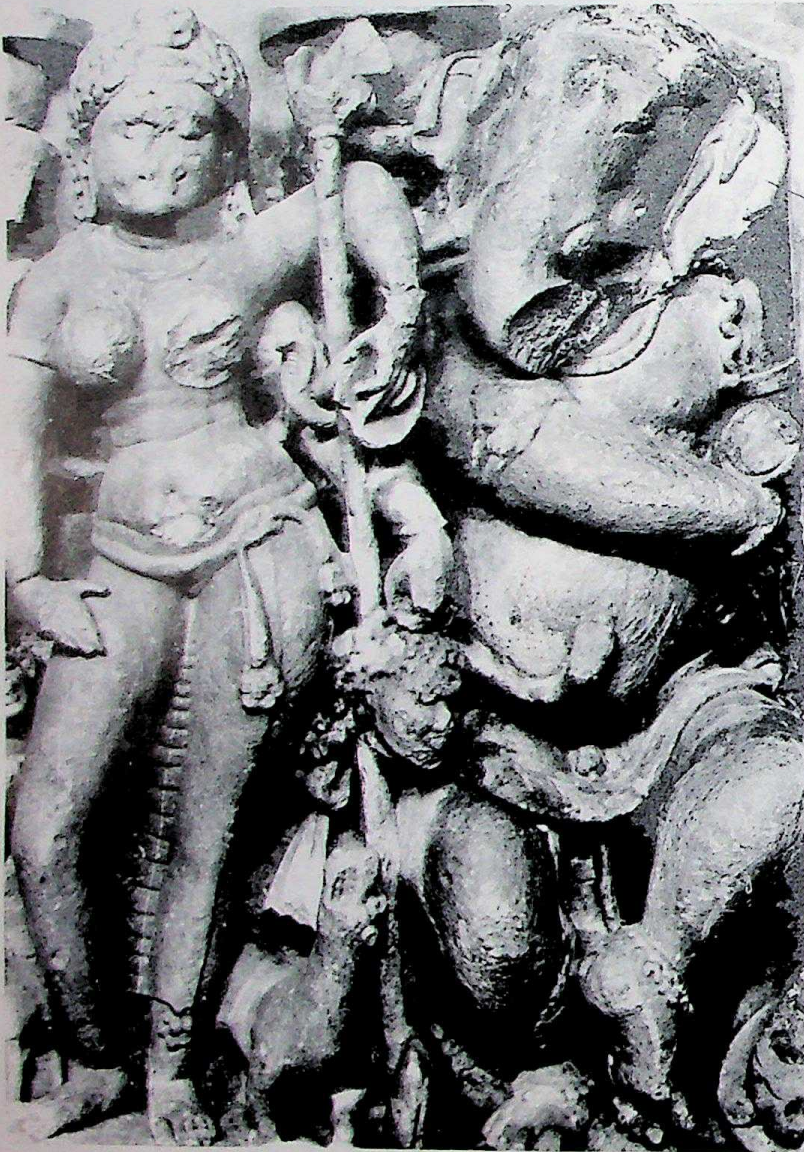


139. Gaṇeśa with Śiva and Pārvati,  
Katara, Circa 9th C. A. D.

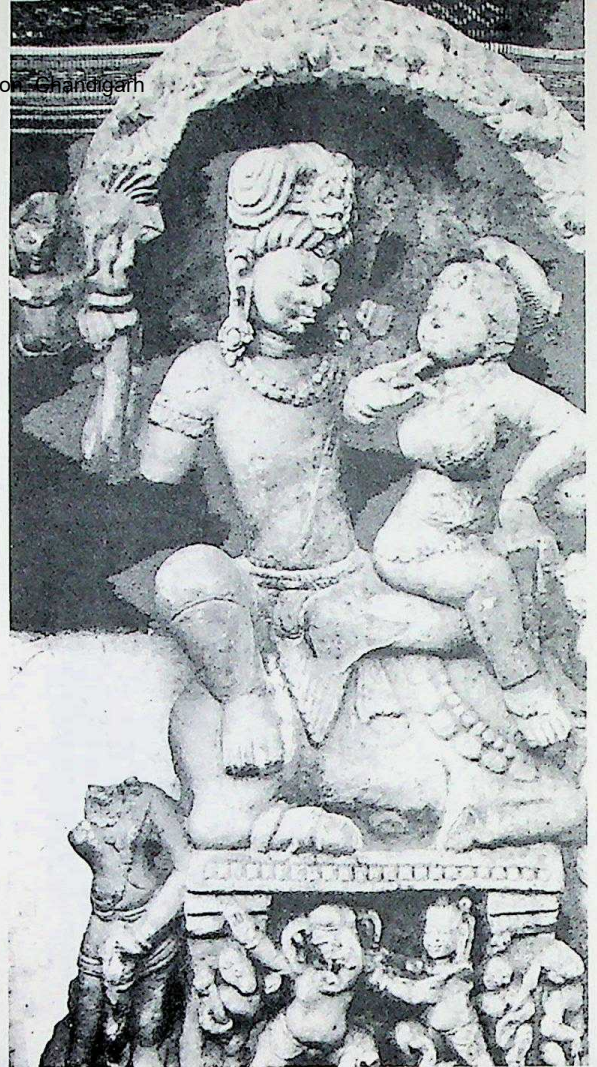


141. Gaṇeśa with Śiva, Pārvati and Kārttikeya, Avra, Circa 9th C. A. D.

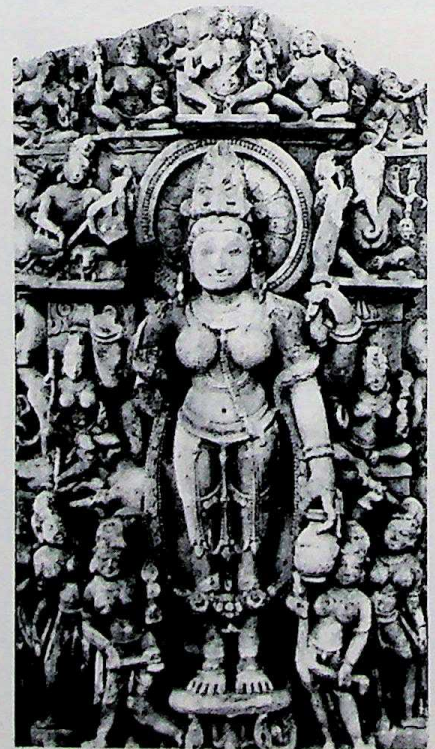




144. Gaṇeśa with Pārvatī, Tantoi, Circa 6th C. A. D.

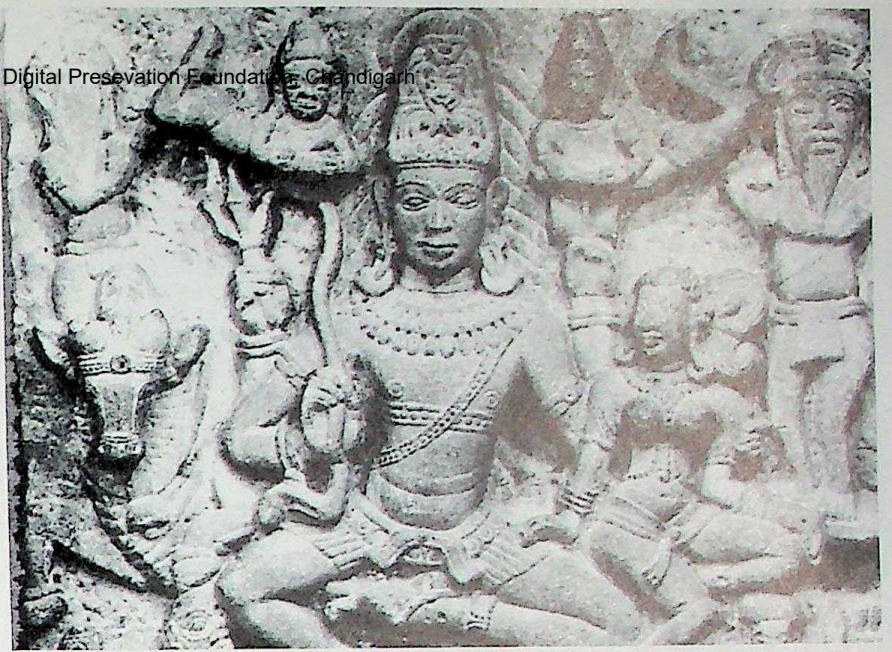


142. Gaṇeśa with Kārttikeya,  
Hinglajgarh, Circa 10th C. A. D.

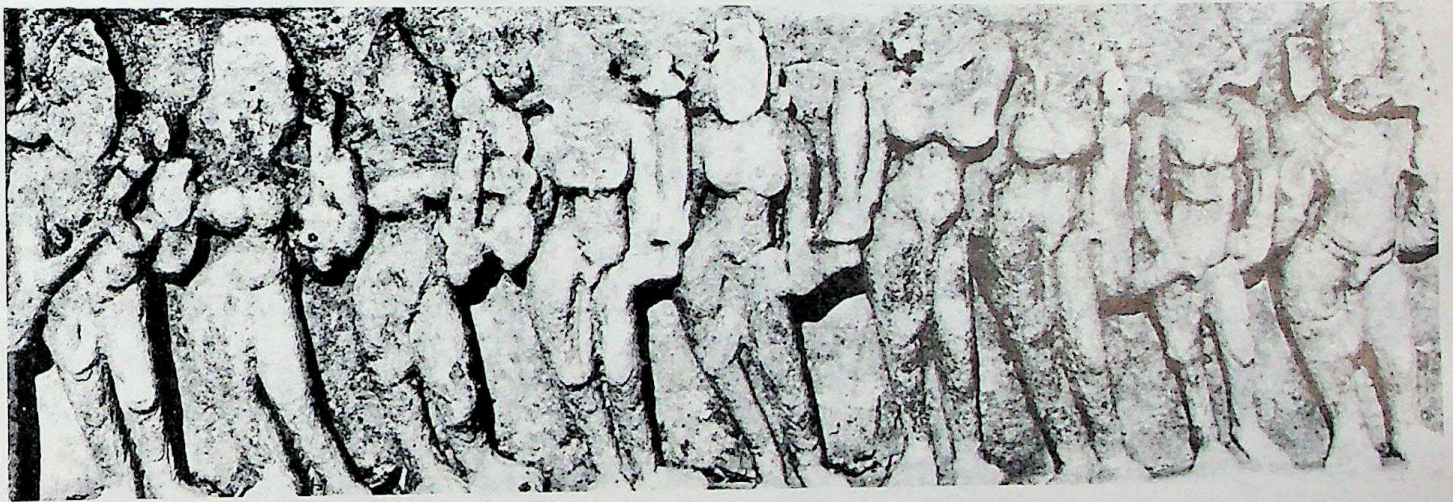


143. Gaṇeśa with Pārvatī,  
Hinglajgarh, Circa 10th





146. Gaṇeśa with Śiva and Pārvati, Aihole, Circa 9th C. A. D.



147. Gaṇeśa with Saptamātrikās, Dudhai, Circa 11th C. A. D.

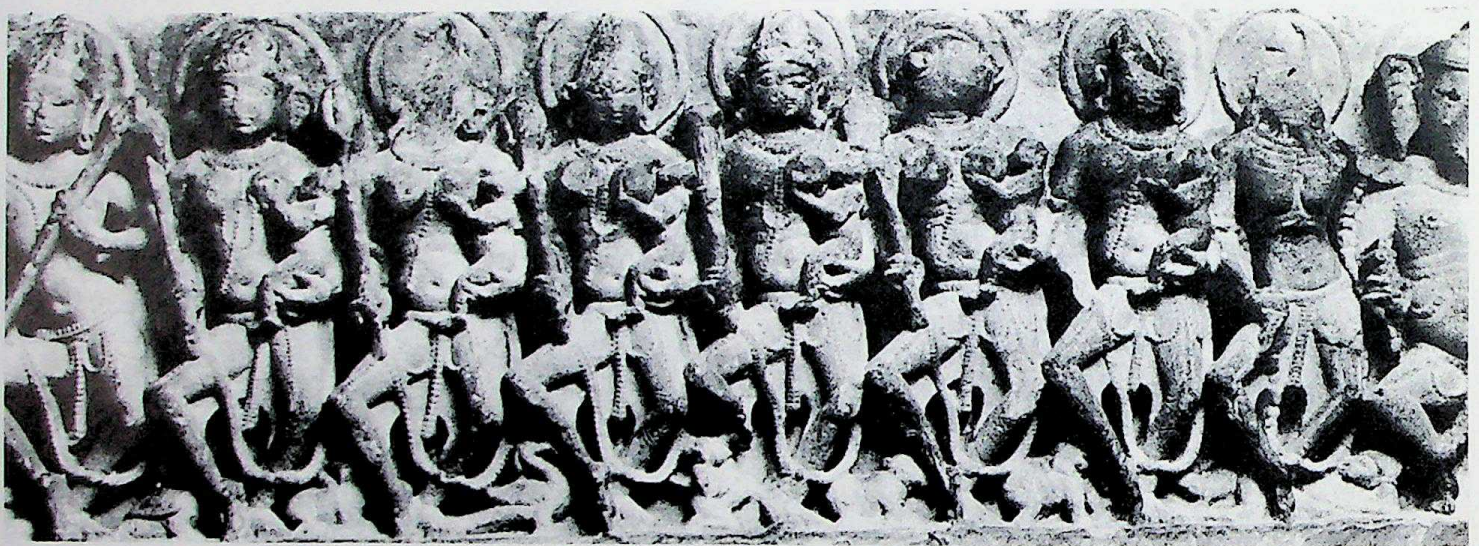


145. Gaṇeśa with Natarāja, Śiva, Pārvati and Saptamātrikās, Aihole,





149. Gaṇeśa with Mātṛkās and Kubera, Imadpur, Circa 1043 A.D.

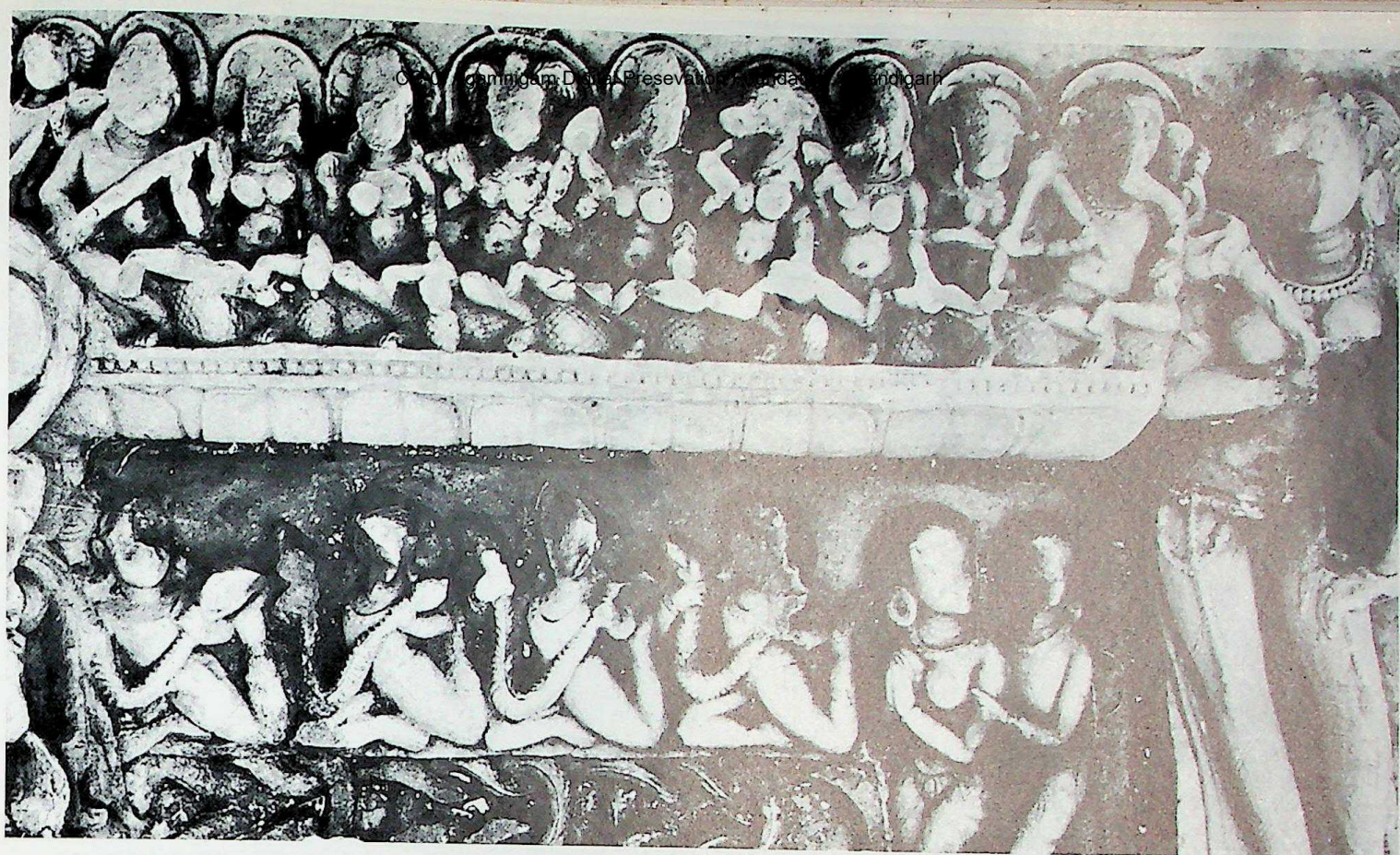


148. Gaṇeśa with Saptamātṛkās, Uttar Pradesh, Circa 11th-12th C. A. D.

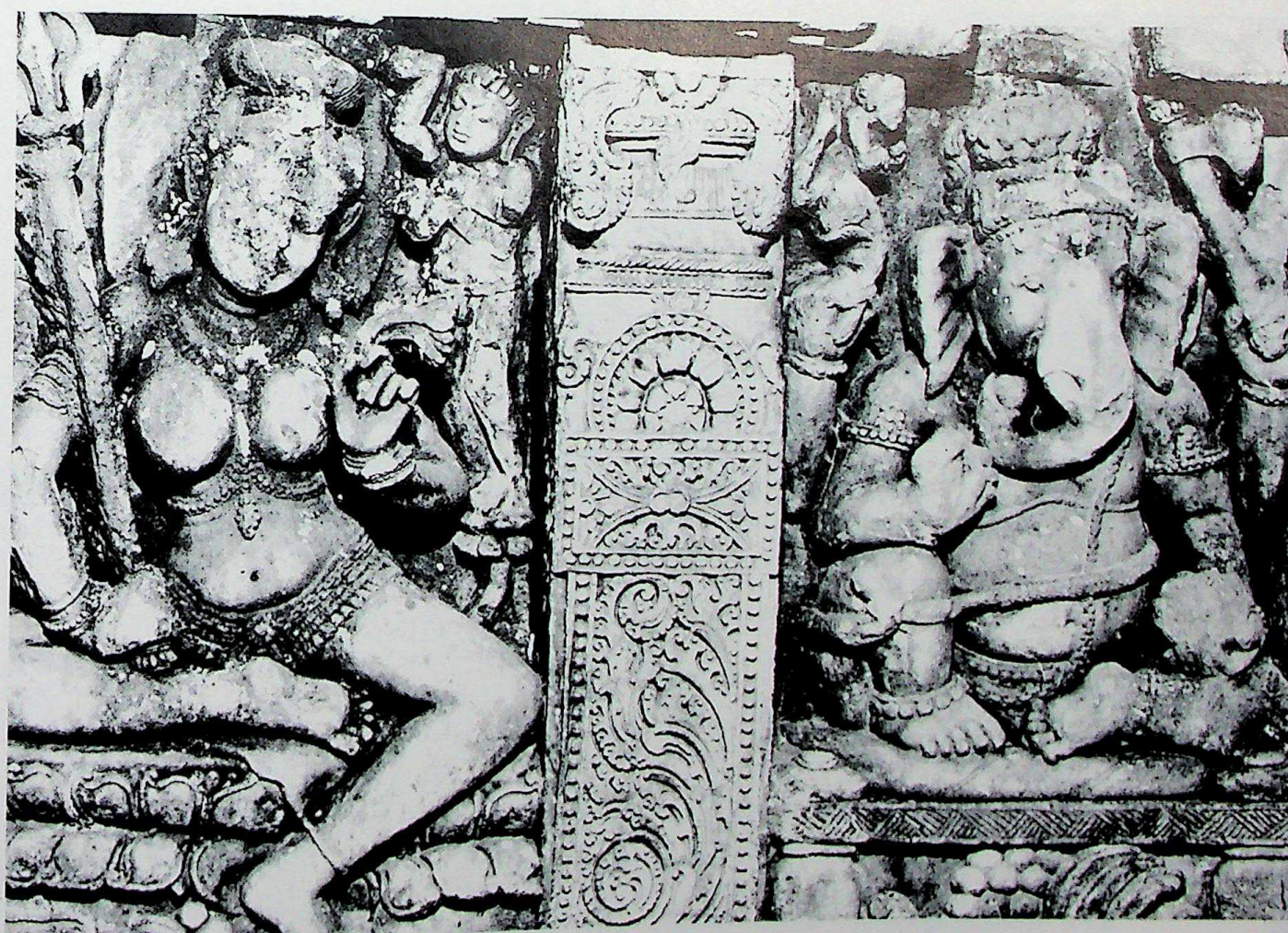


151. Gaṇeśa with mātṛkā Brāhmi, Abaneri, Circa Late 8th C. A. D.



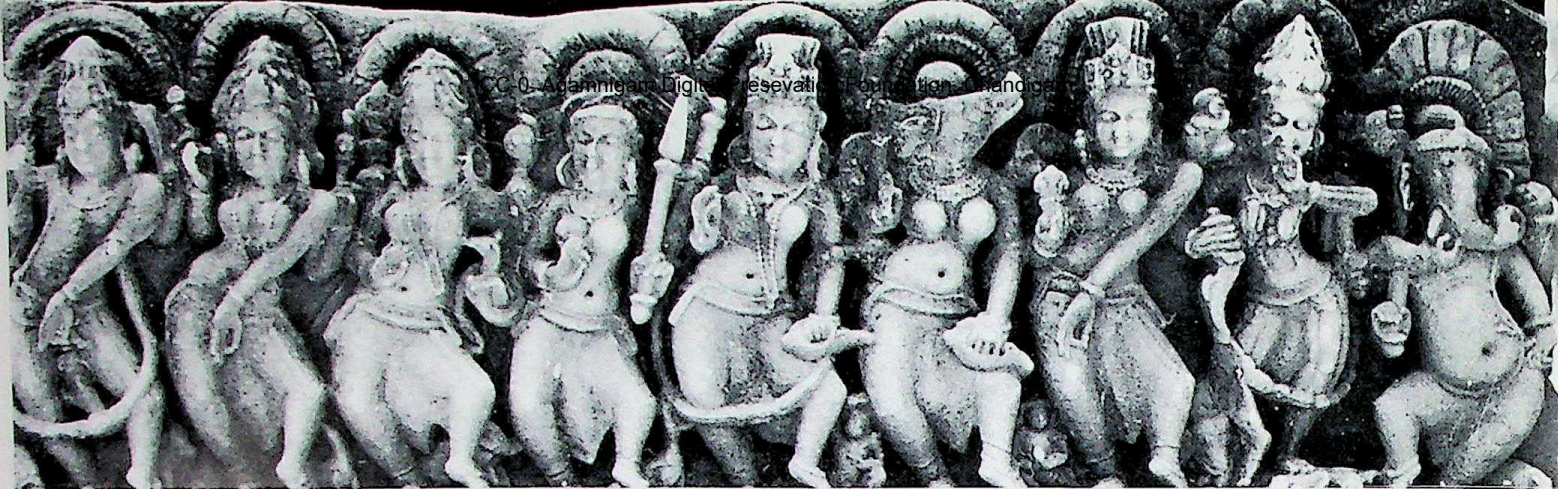


153. Gaṇeśa with Saptamātṛkās, Madhya Pradesh, Circa 9th C. A. D.



150. Gaṇeśa with Mātṛkā, Bhubaneswar, Circa Late 8th C. A. D.





154. Gaṇeśa with Saptamātrikās , Ashapuri, Circa Early 10th C. A. D.



155. Gaṇeśa with Saptamātrikās, Rewa, Circa 11th C. A. D.

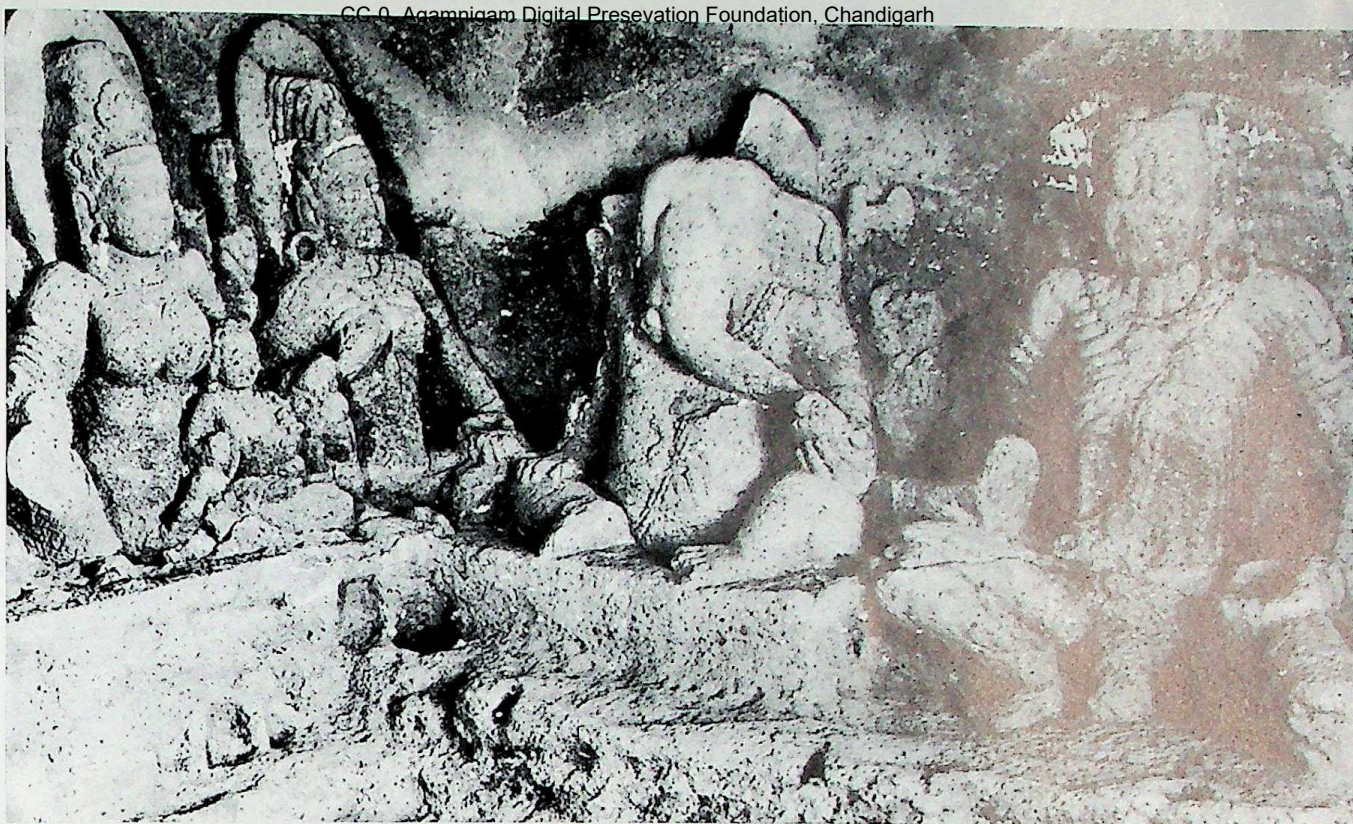


152. Gaṇeśa with Śakti in Saptamātrikās panel, Osian, Circa 975 A.D.

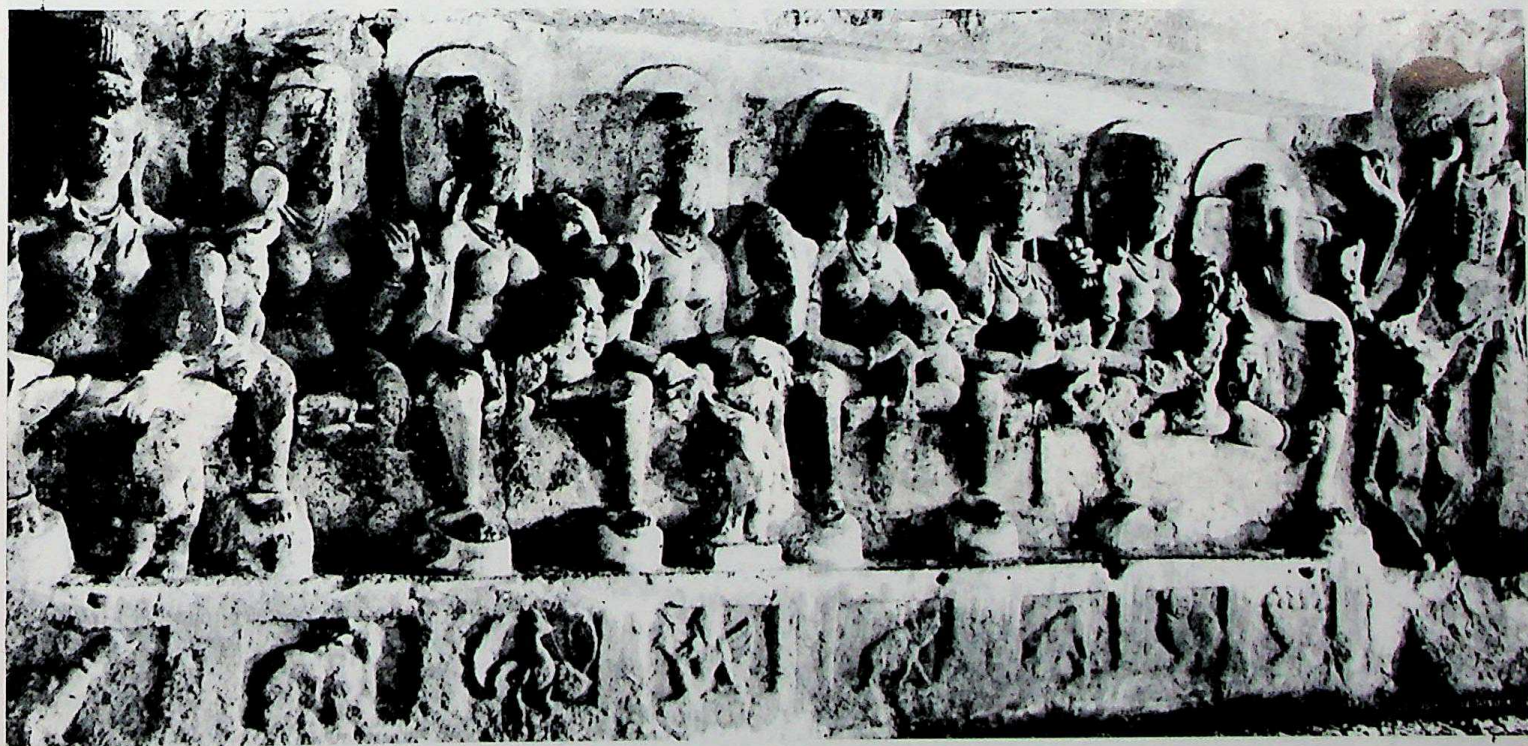


156. Gaṇeśa with Saptamātrikās, Vadnagar, Circa Early 8th C. A. D.



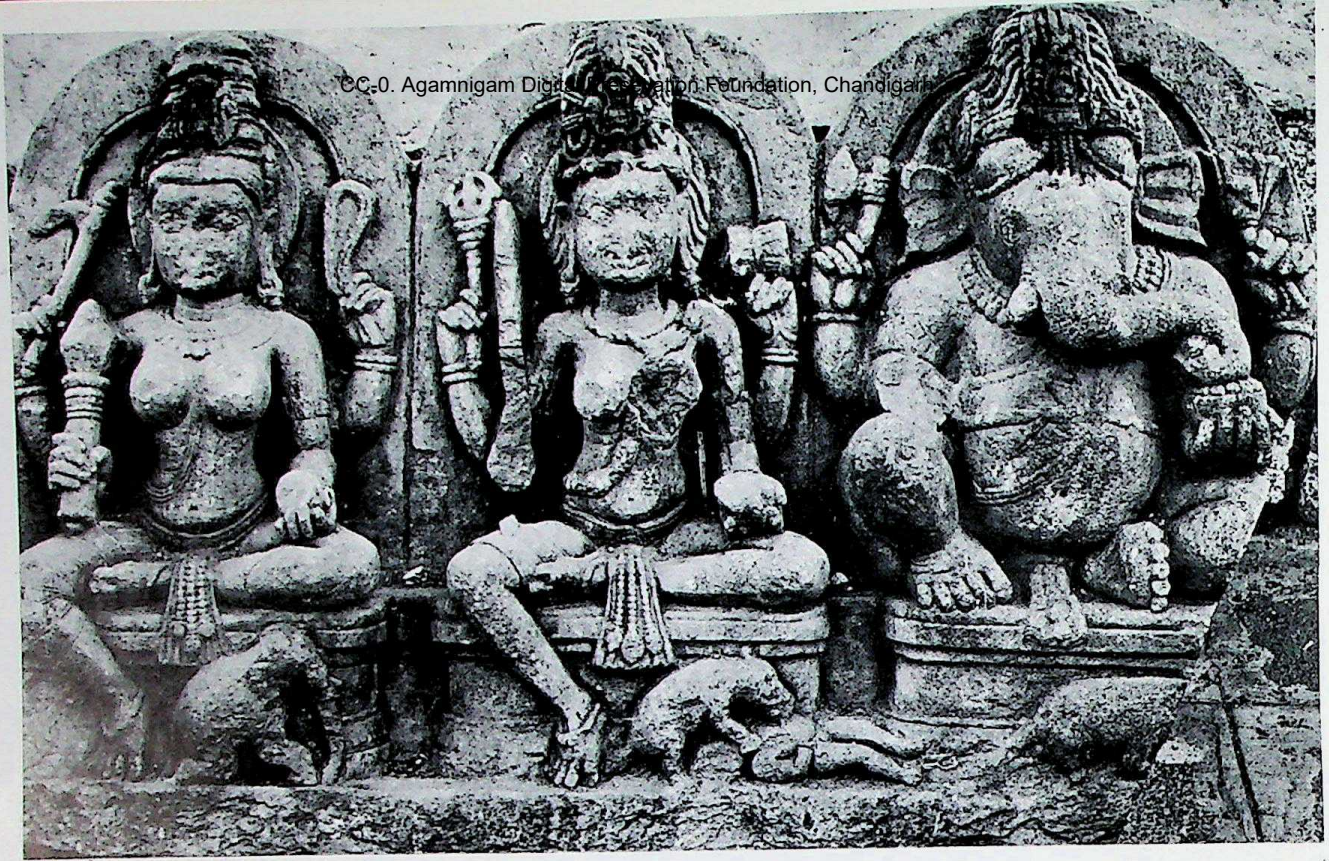


158. . Gaṇeśa with Saptamātrikās, Ellora, Circa Late 7th to Early 8th C. A. D.

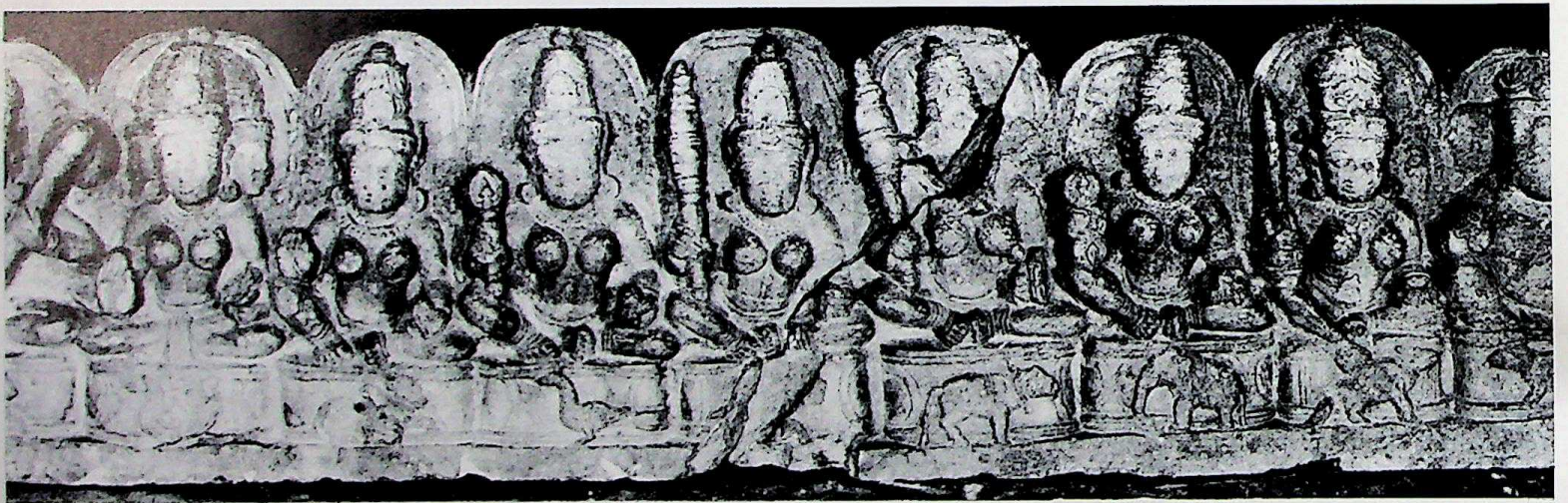


157. Gaṇeśa with Saptamātrikās, Ellora, Circa, First half of 7th C. A. D.

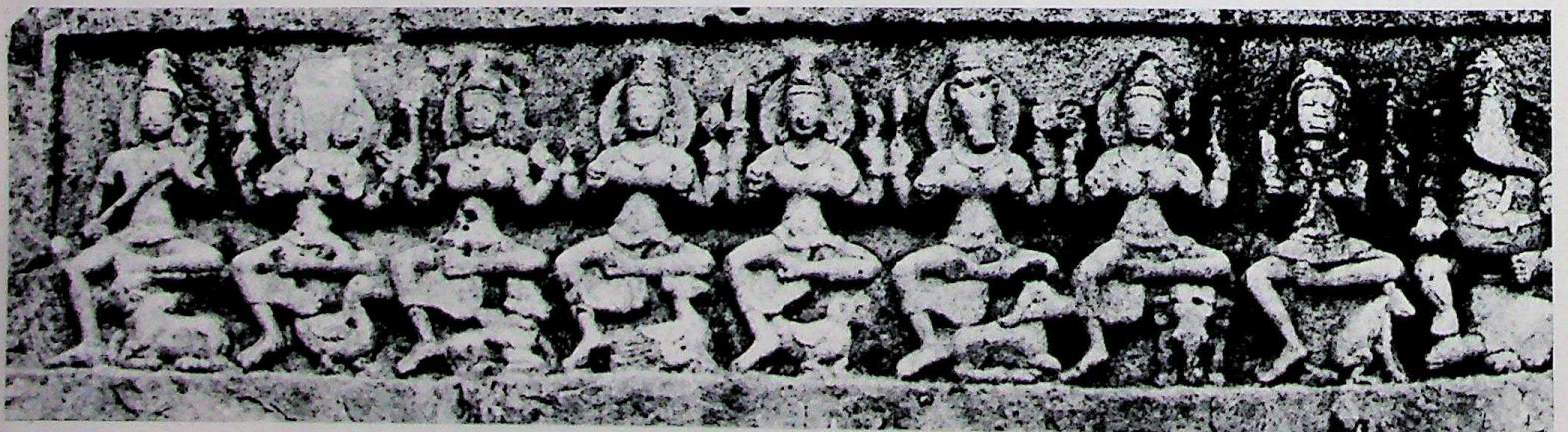




161. Gaṇeśa with Mātṛkās, Kurtkoti, Circa 11th C. A. D



160. Gaṇeśa with Saptamātṛkās, Kolar, Circa 10th C. A. D

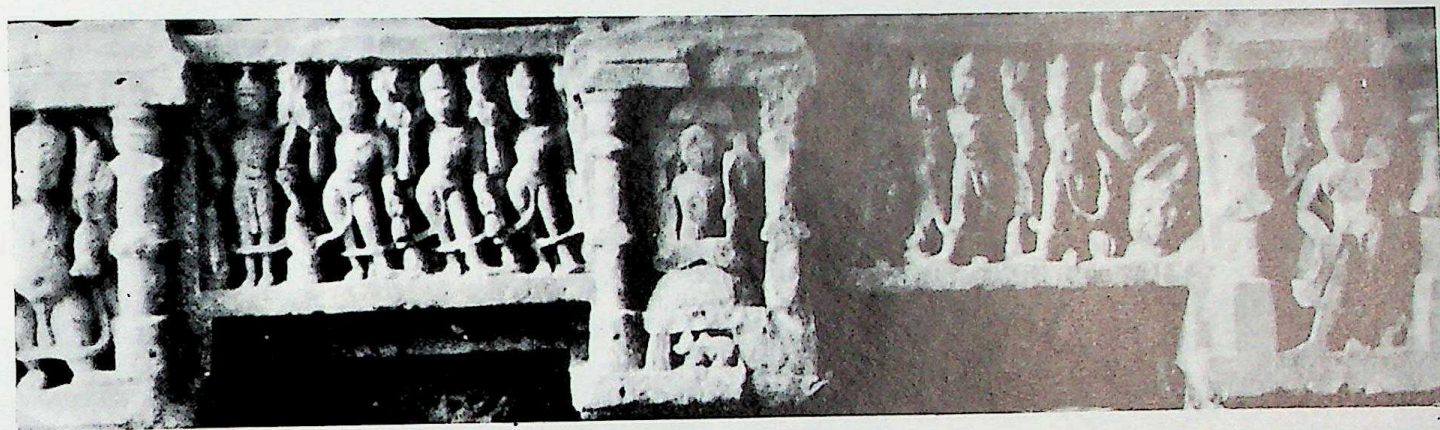


159. Gaṇeśa with Saptamātṛkās, Alampur, Circa 9th C. A. D.





165. Gaṇeśa with Navagrahas and Dasavataras, Bihar, Circa 10th C. A. D.



164. Gaṇeśa with Navagrahas, Uttar Pradesh, Circa 12th C. A. D.

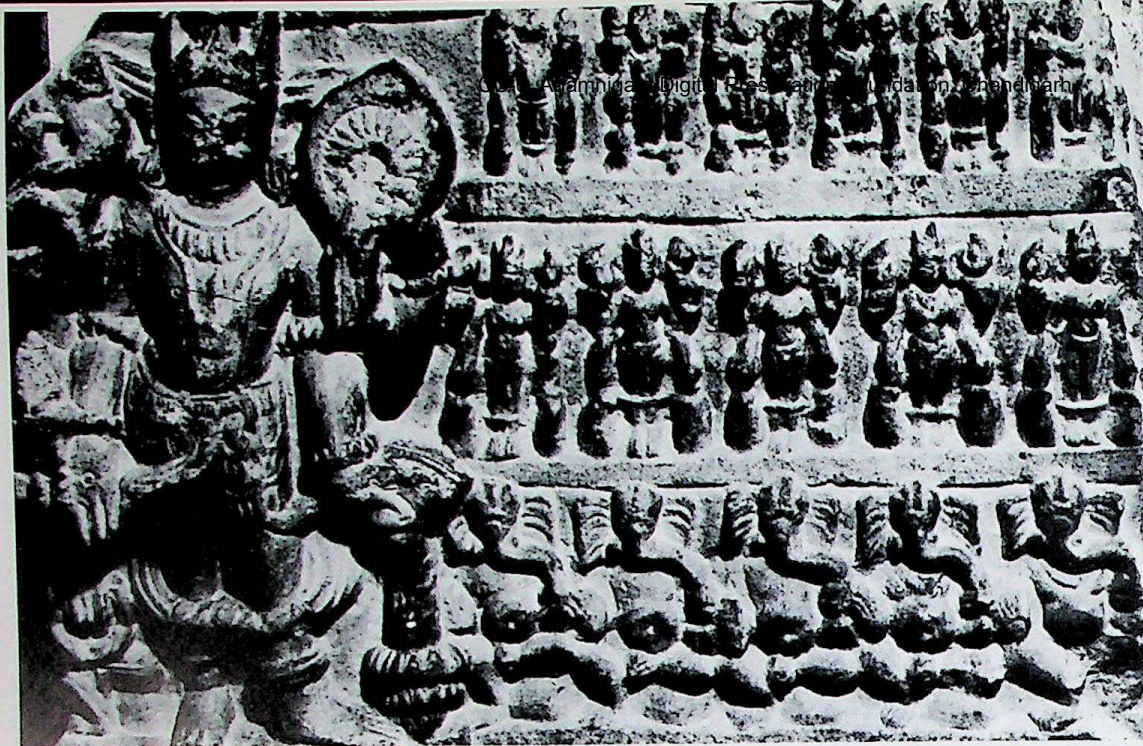


163. Gaṇeśa with Navagrahas, Uttar Pradesh, Circa 10th C. A. D.



162. Gaṇeśa with Saptamātrikās, Karnataka, Circa 11th C. A. D.

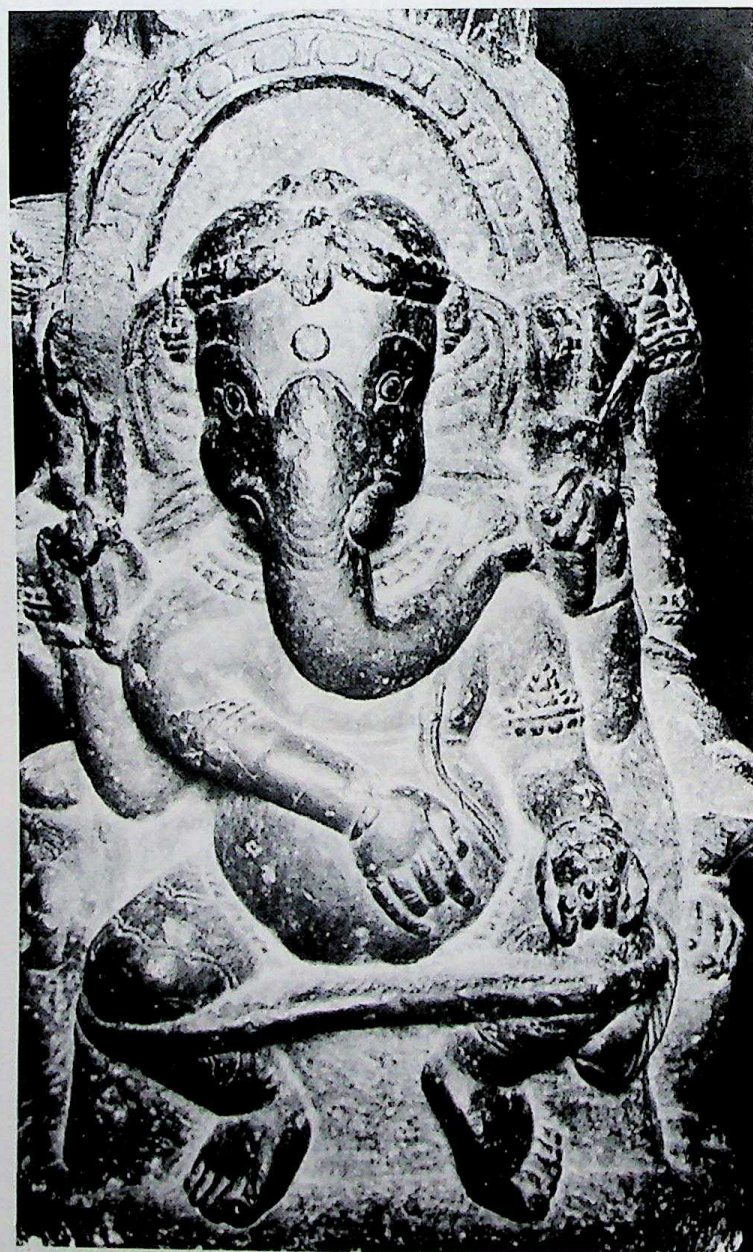




168. Gaṇeśa in Devapaṭṭa, varanasi, Circa 12th C. A. D.

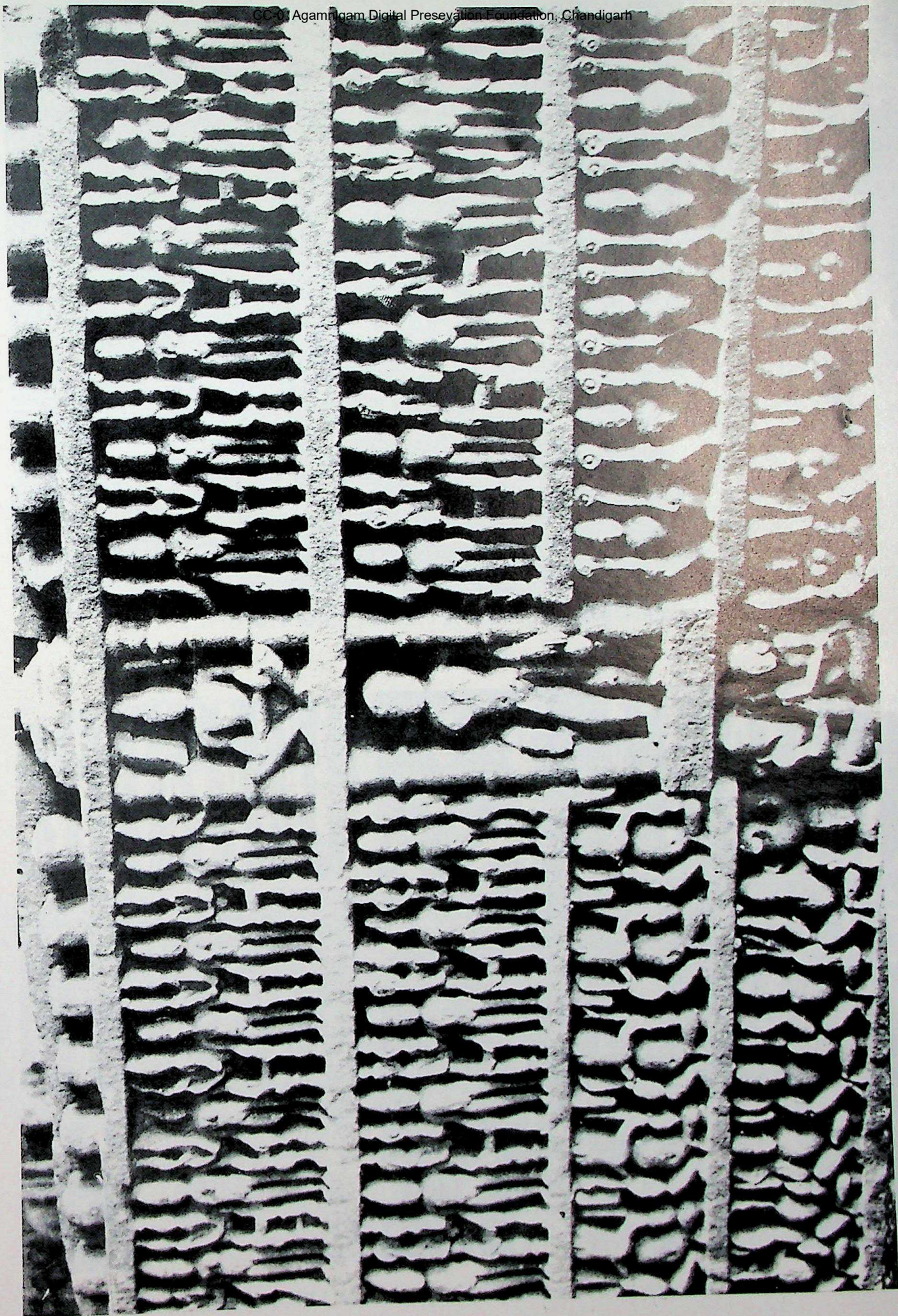


166. Gaṇeśa  
in Āturmukhalinga,  
Varanasi, Circa 7th C. A. D.



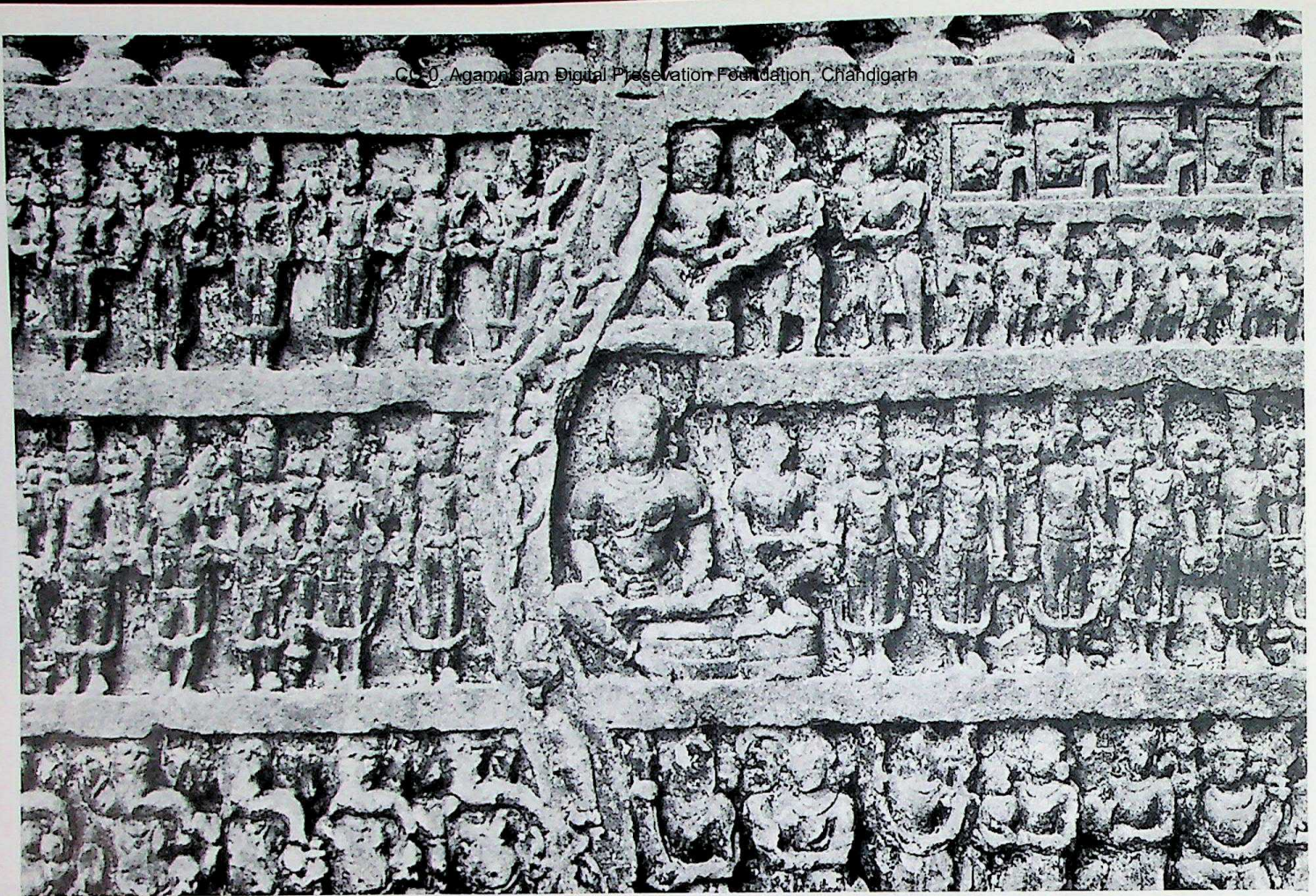
167. Gaṇeśa in Āturmukhalinga, Bihar,  
Circa 9th-10th C. A. D.



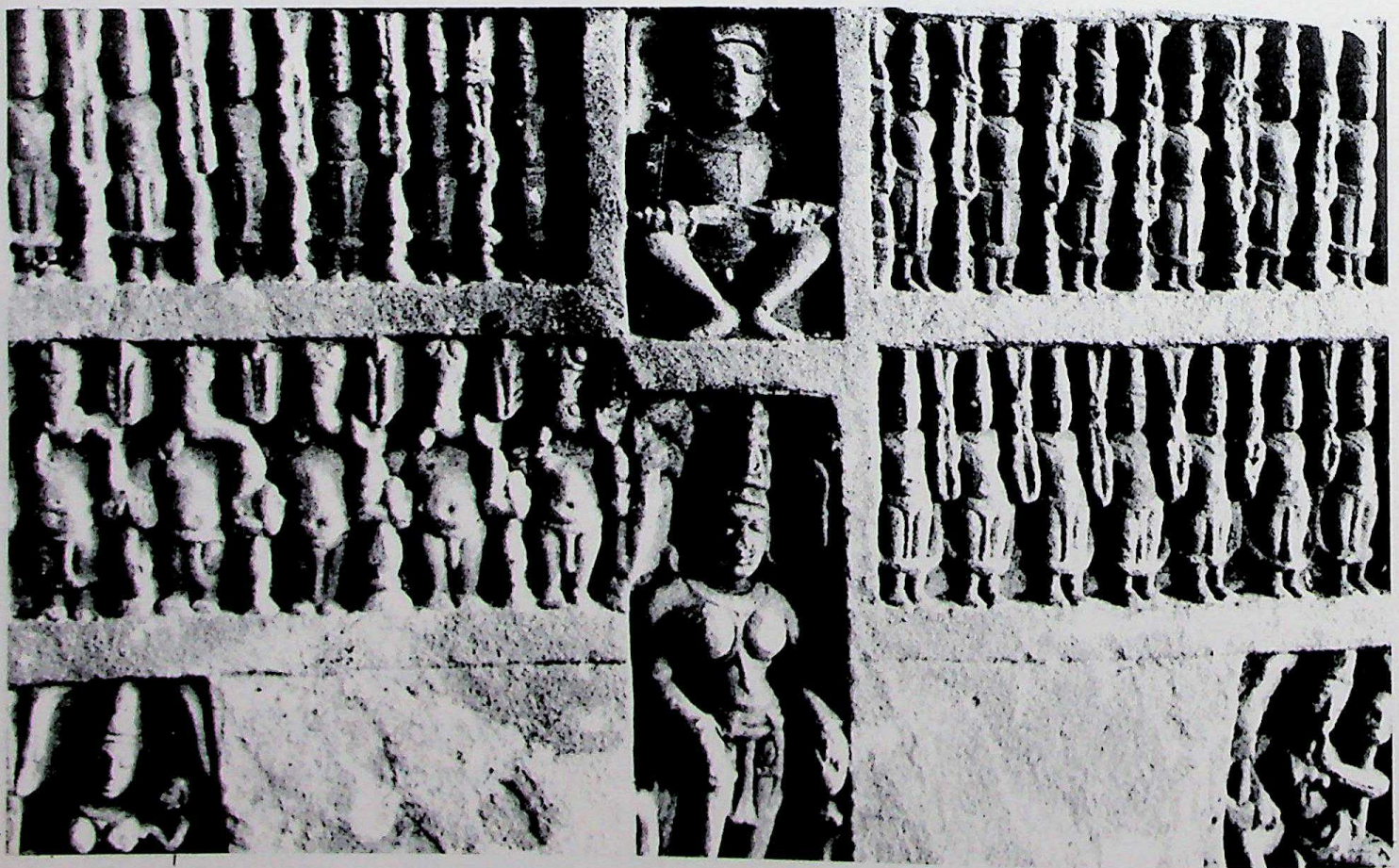


169. Gaṇeśa in Devapaṭṭa, Chandpur, Circa 11th C. A. D.



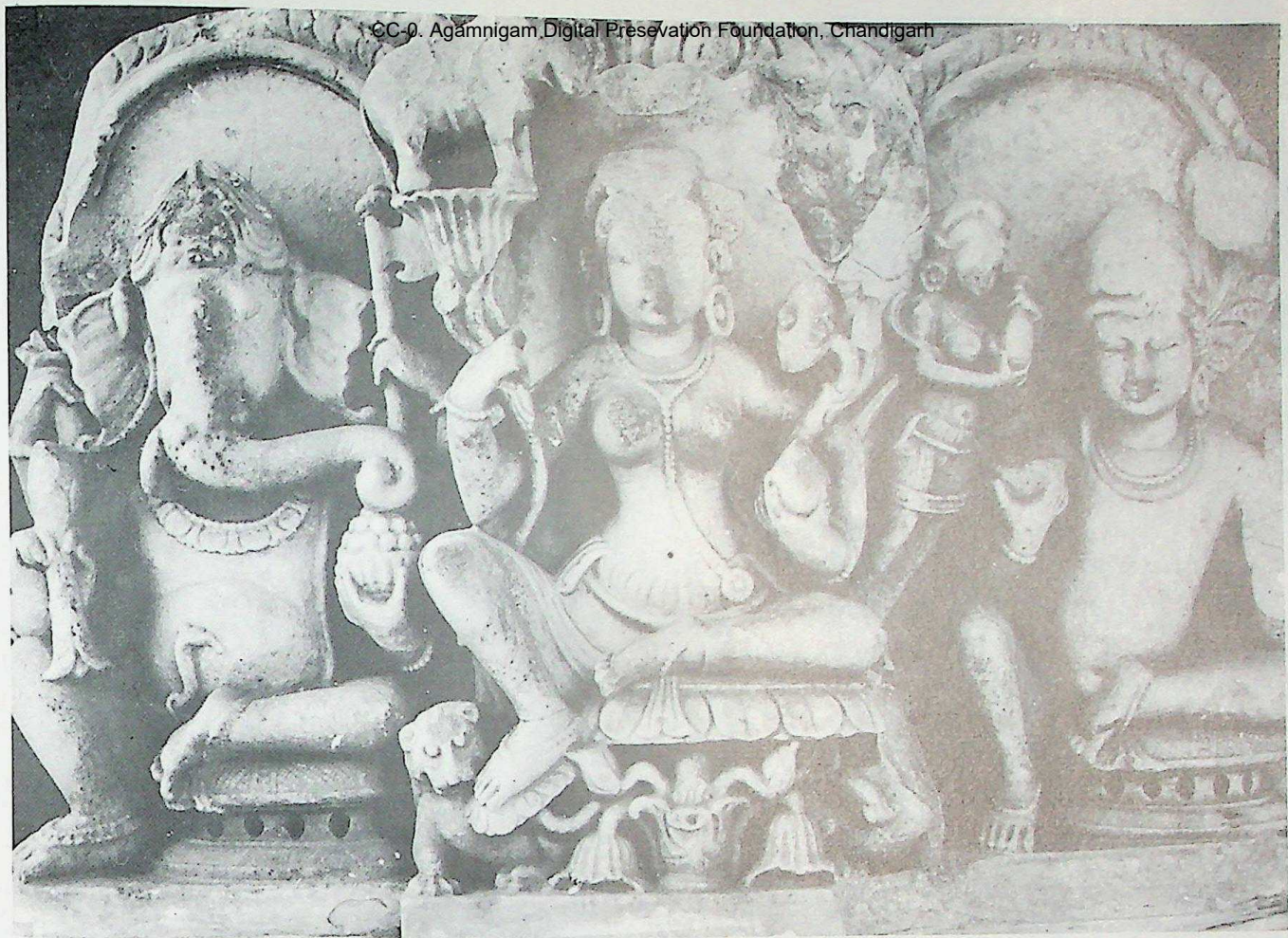


171. Gaṇeśa in Devapattā, Madhya Pradesh, Circa 11th C. A. D.



170. Gaṇeśa in Devapattā, Chandpur, Circa 12th C. A. D.





173. Gaṇeśa with Gajā-Lakshmi and Kubera, Abaneri, Circa 8th C. A. D.

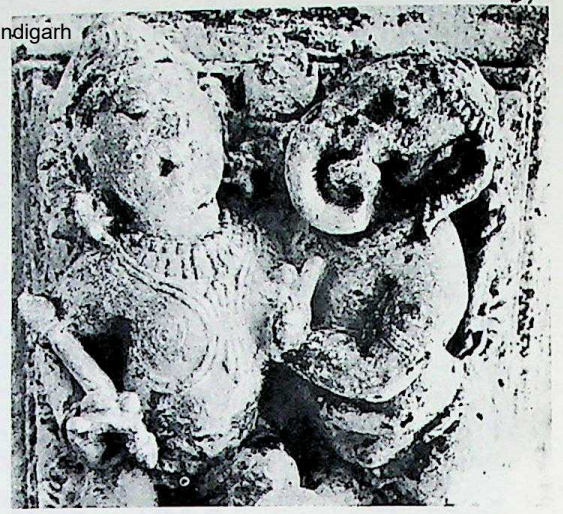


172. Gaṇeśa with Brahmā, Śiva Kubera and Viṣṇu, Pushkar, Circa 10th C. A. D.

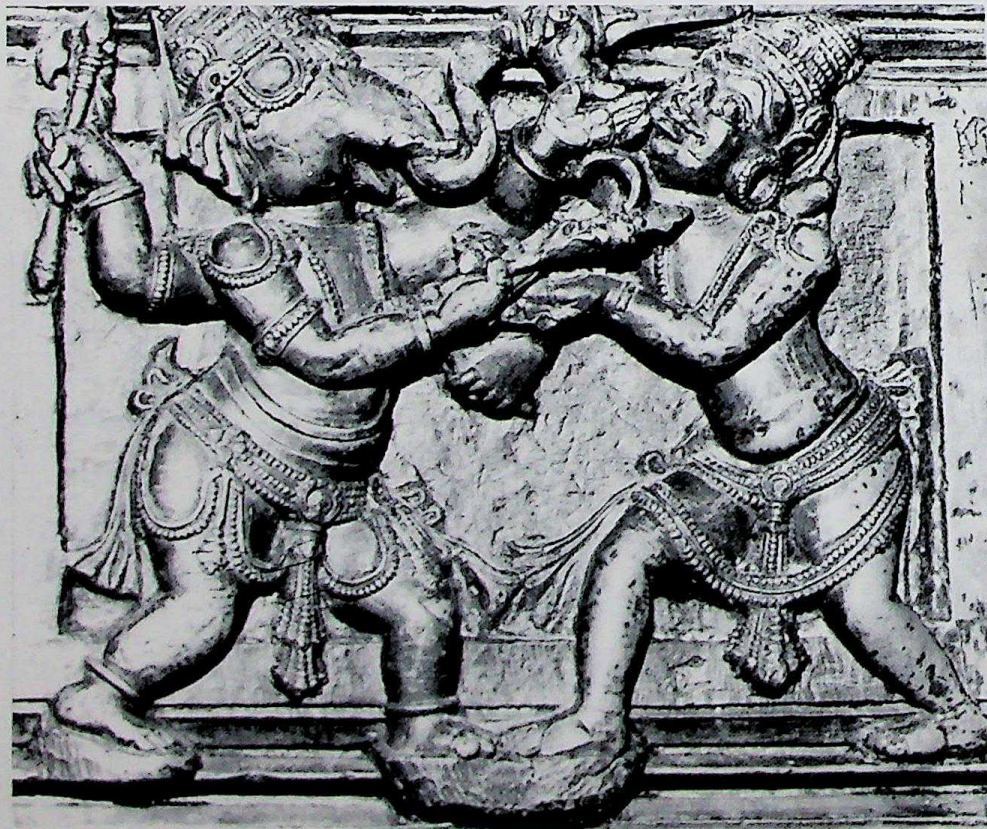




176. Gaṇeśa Aparājitā, varanasi,  
Circa 7th C. A. D.

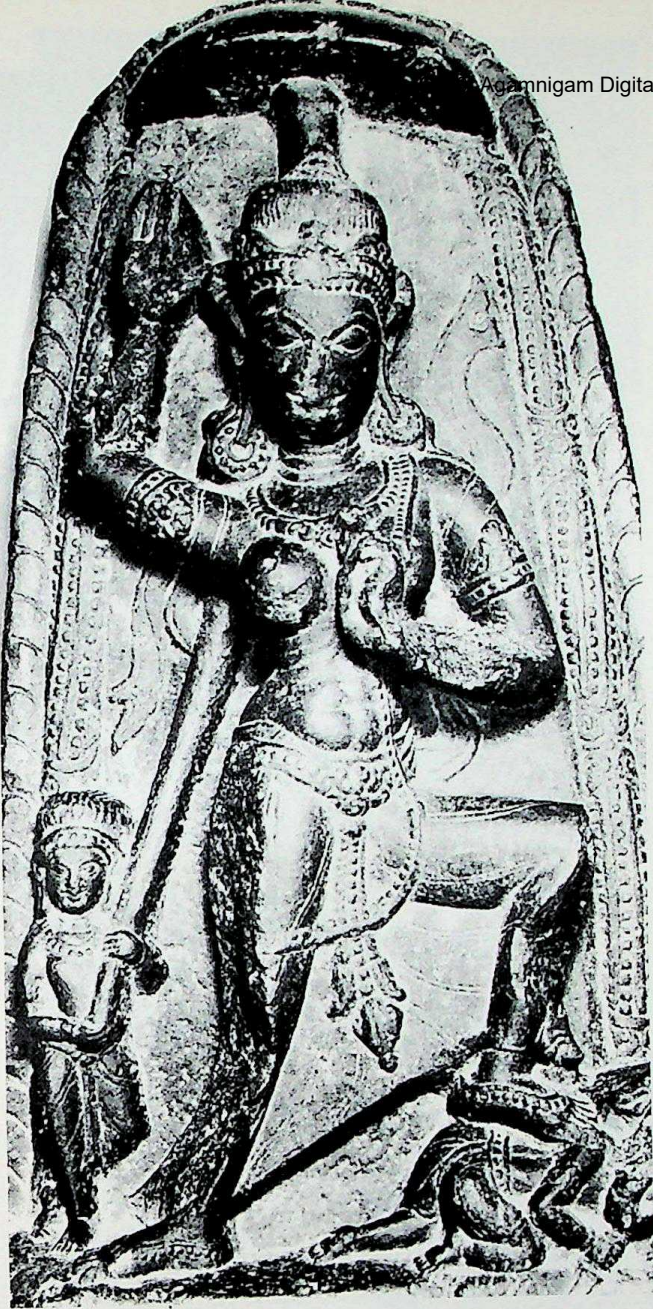


174. Gaṇeśa in discussion,  
Mula-Madhavpur, Circa 1030 A.D.



175. Gaṇeśa in fighting, Macherla, Circa 12th-13th C. A. D.





178. Aparājitā, Upardiha, Circa, 9th C. A. D.

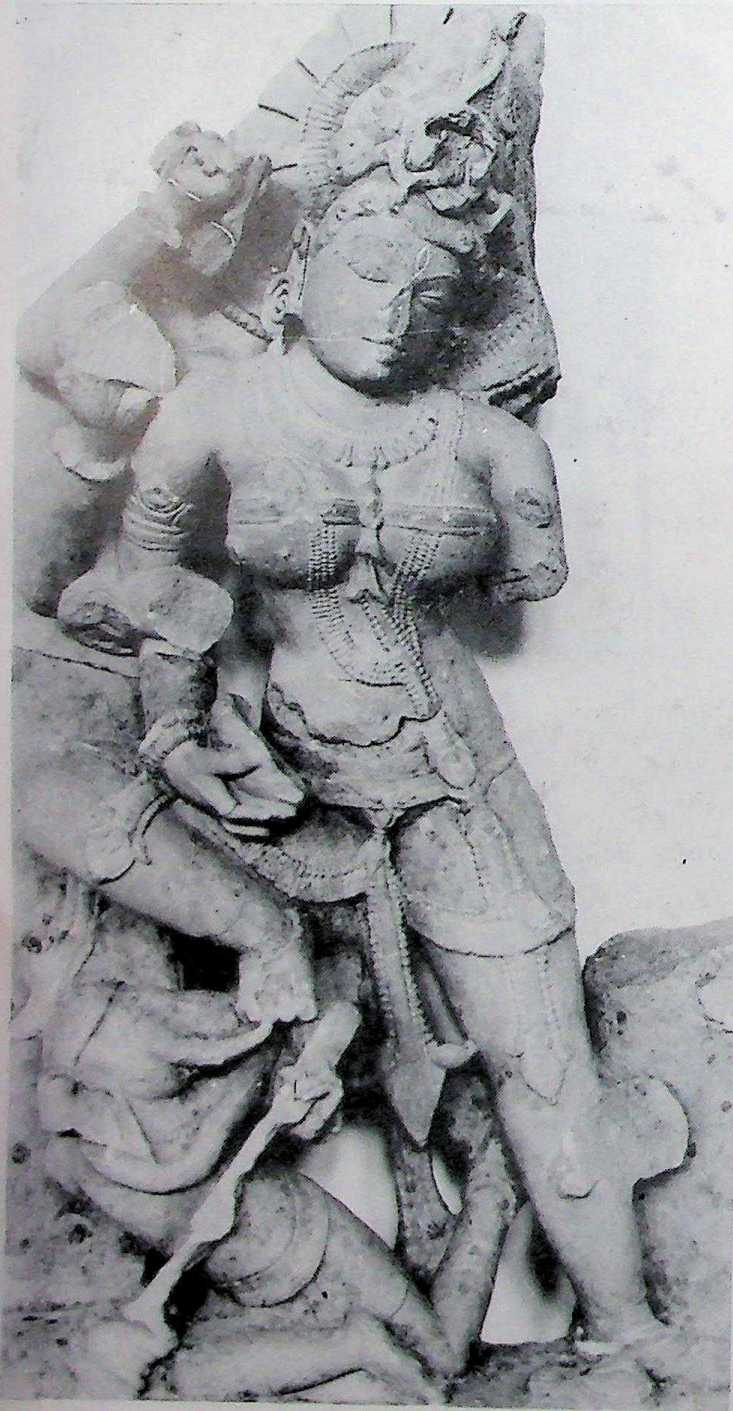


177. Aparājitā, Pachar, Circa Late 7th-8th C. A. D.





179. Aparājitā.



180. Aparājitā, Hinglajgarh, Circa 11th C. A. D.



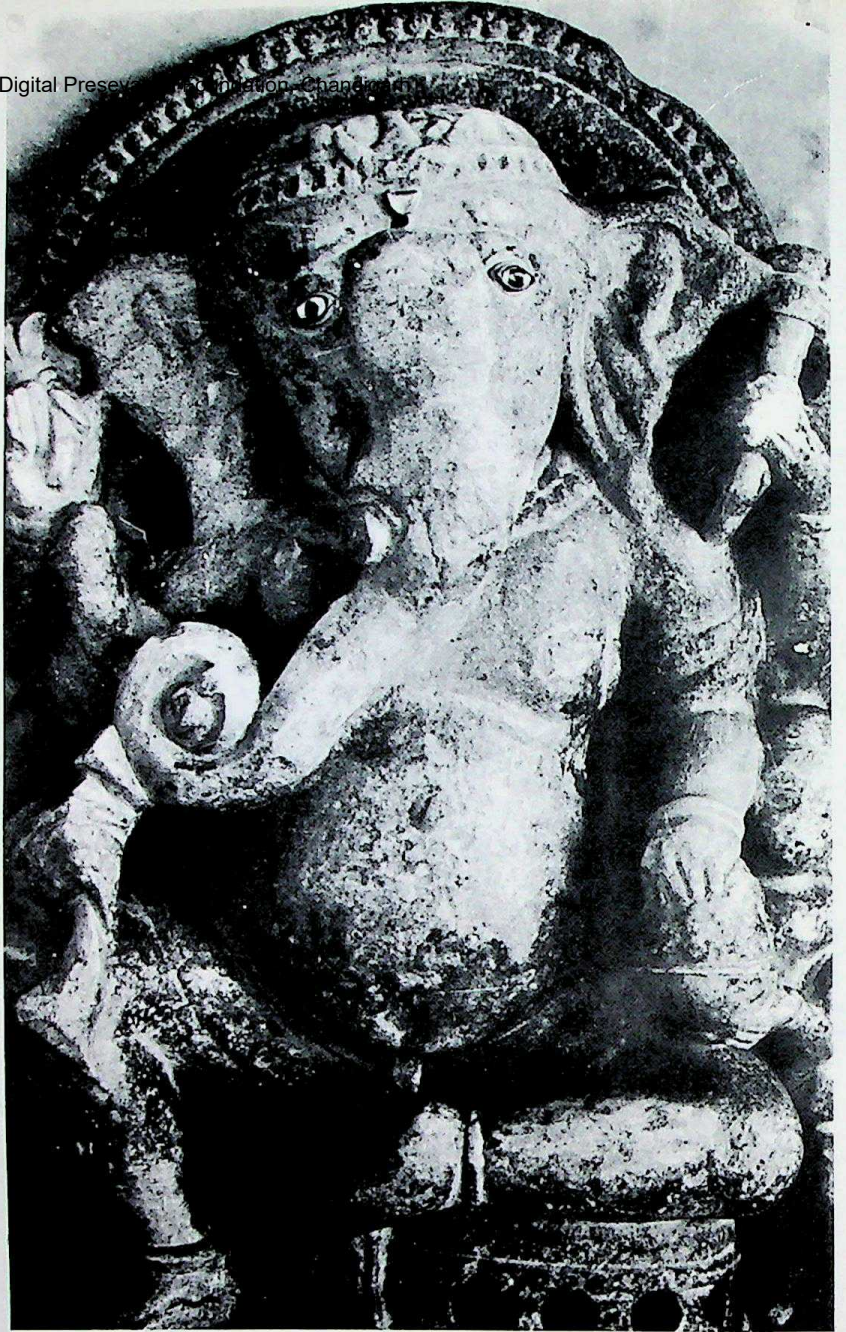


181. Gaṇeśa with Jaina Ambikā,  
Mathura, Circa 9th C. A. D.

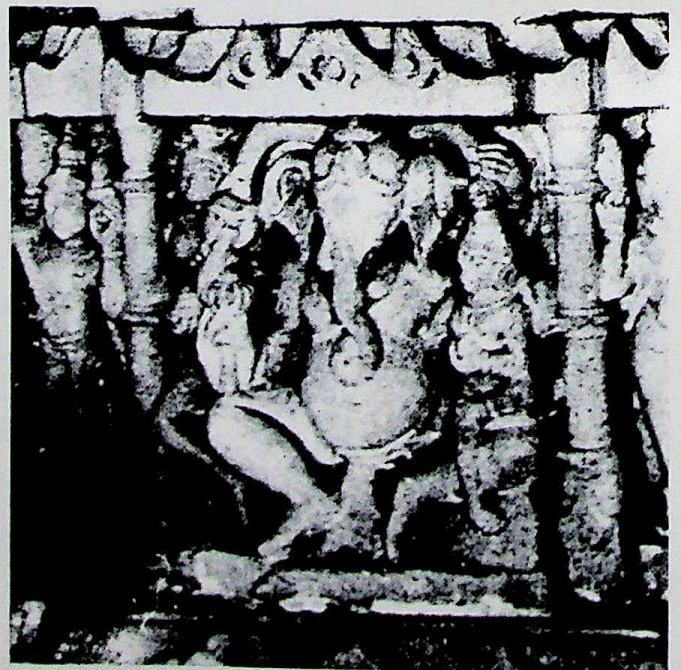


182. Gaṇeśa with Tirthankaras and their Śāśanadevīs, Khandagiri, 11th C. A. D



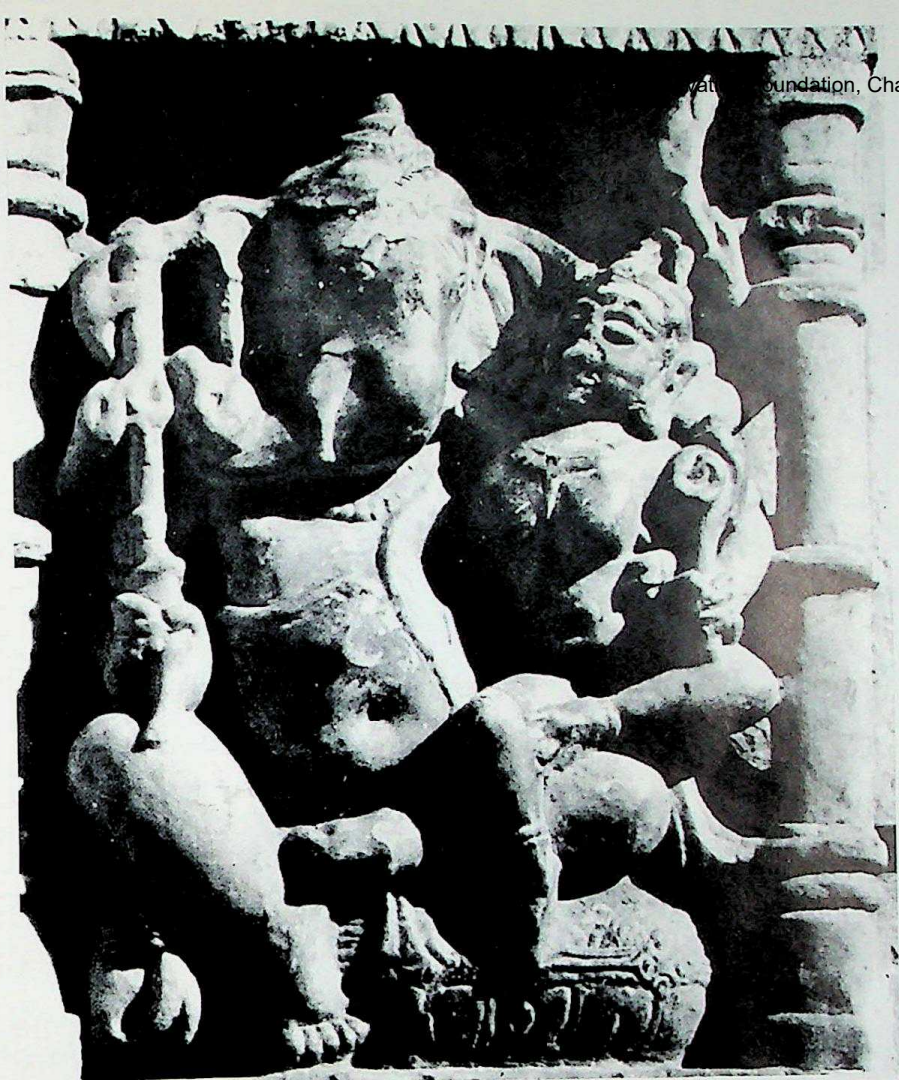


183. Gaṇeśa, Varman, Circa 9th C. A. D.



184. Gaṇeśa with Consort, Lodrava, Late 10th C. A. D.





185. Gaṇeśa with Śakti, Ahar, Circa, 13th C. A. D.



186. Yakṣī Ambikā with Gaṇeśa in her lap, Ankai Tankai, Circa 12th C. A. D.

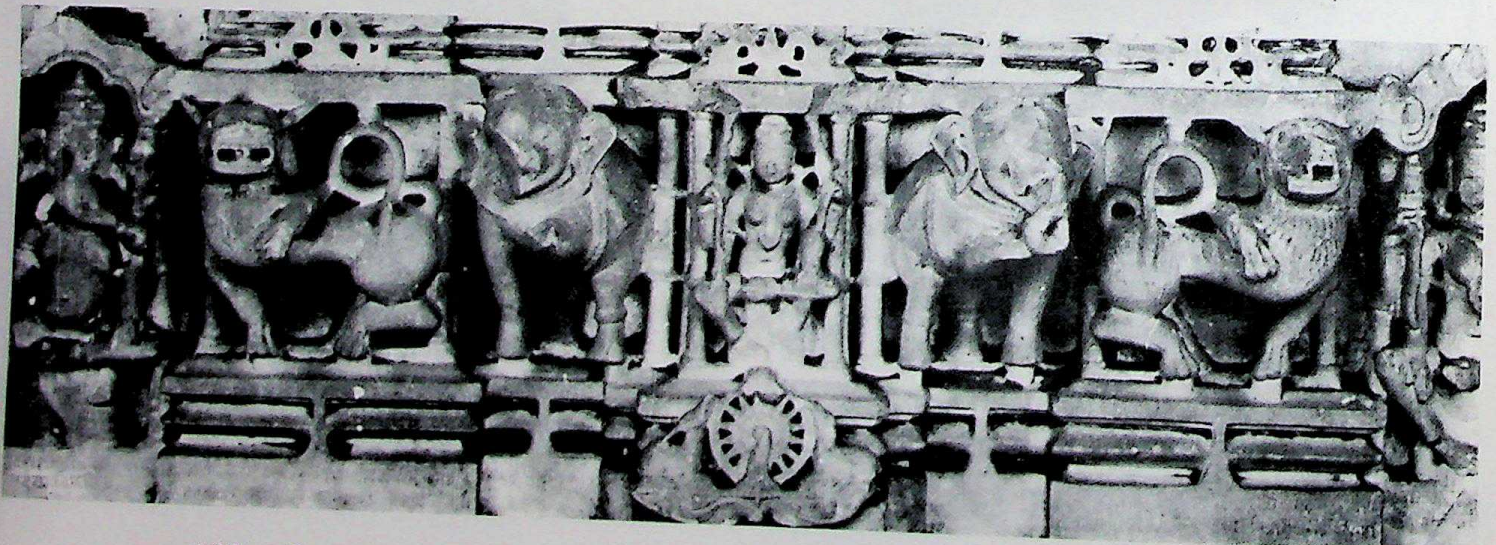


187. Gaṇeśa in the lap of Yakṣī Ambikā, Ankai Tankai, Circa 12th C. A. D.





188. Gaṇeśa with Consort, Kumbharia, Circa Early 8th C. A. D.



189. Gaṇeśa in Jina image pedestal, Khambhat (Cambay), 1258 A.D.



## INDEX

## A

- Abaneri, 53, 109, 154, 161, 174  
 Abhayakaragupta, 178  
*Abhidānacintāmaṇi*, 189, 206  
*Ācāradinakara*, 189, 195, 197, 206  
 Adalat Ghat, Patna, 171  
 Ādityas, 171-173, 205  
*Āgamas*, 15, 16  
 Agastyeśvara temple, Perungudi, 72  
 Afganistan, 31  
 Agiya-vetal temple, Bhankar, 128  
 Agni, 171, 205  
*Agni Purāṇa*, 3, 11, 146, 159-160, 166  
 Ahar, 192, 196  
 Aiholi, 158, 165  
 Ajayapala temple, Ajayagarh, 141  
 Ajayagarh, 62, 86, 126, 141  
*Ajitāgama*, 15  
 Ajmer, 55, 82, 111, 154-155, 174  
 Akasganga, Assam, 104  
 Akhandaleśvara temple, Prataprudrapur, 79  
 Akhaj, 88  
 Akra, 29, 200  
 Akshaya Kumar Maitreya Museum, University of  
     North Bengal, 40, 42, 76  
 Akṣobhya, 178  
 Alampur, 68, 131, 157, 165  
 Alampur Museum, 165  
 Algum, 107  
 Allahabad, 74, 75, 99, 147, 150, 160  
 Allahabad Museum, 34, 36, 74, 83, 99, 150, 163  
 Almora, 34, 94, 96, 170, 174  
 Alwar, 55, 113, 138, 155  
*Amarakośa*, 2, 16, 198  
 Amravati, 28, 199  
 Ambala, 154  
 Amber, 82  
 Amber Museum, 113, 174  
 Ambikā, 2, 4-5, 19, 190, 197, 199, 206  
 Ambikā temple, Jagat, 113  
 Amjhara, 53  
 Amoghasiddhi, 178, 184  
 Amritaghateśvara temple, Melakkadambur, 92  
 Amrol, 58  
*Amśumadbhedāgama*, 15  
 Amther-mātā-temple, Vadanagar, 164  
 Ānadimātā temple Nosal, 111  
 Anantanag, 49, 153  
 Anantpur, 68  
 Andhāntaka Śiva, 173  
 Andhra Pradesh, 28, 32, 67-69, 89-90, 130-131, 144,  
     157, 165, 175, 199, 201, 203-204  
 Animela, 144  
 Ankai-Tankai, 194, 197, 206  
 Antra, 127  
 Anwa, 67  
 Apatsahayeśvara temple, Tiruppalanam, 176  
 Aprājītā, 177, 180-183, 187-188, 205  
*Aprājītapṛcchā*, 16, 54-55, 61, 64, 151, 153, 159, 161,  
     171-173, 204-205  
 Arang, 57  
 Arawal, 101  
 Archaeological Museum Kannauj, 34, 94  
 Archaeological Museum, Khajuraho, 124-126, 140  
 Archaeological Museum, Kurukshetra University,  
     51-52, 154  
 Arcot, 71, 92  
 Arjula, 156  
 Arumbavur, 133  
 Arunācaleśvara temple Nandi, 91  
 Āshā Devī temple, Ashapuri, 117, 162  
 Ashapuri, 117-118, 162  
 Ashutosh Museum, Calcutta, 40, 76, 104, 168-169  
 Asian Art Museum, San Francisco, 70, 76, 92, 121,  
     153  
 Asiatic Society, Calcutta, 180  
 Asoda, 129  
 Assam, 42, 44, 104  
 Assam State Museum, Gauhati, 105  
*Aṣṭamātrkāś*, 161, 190, 193



Asvin Kumāras, 96  
 Atru, 137  
 Attarsumbha, 65  
 Aundha, 89, 143  
 Aurangabad, 66-67, 164  
 Auwa, 162  
 Avantipura, 49, 153  
 Avantīśavara temple, 49  
 Avantīswāmī temple, 49  
 Avra, 114, 155

**B**

Babbaur, 50  
 Badami, 69-70, 158, 176  
 Badami Site Museum, 69-70  
 Badmer, 137  
 Badoh-Pathari, 84, 118, 193  
 Badoli, 55, 139, 162  
 Bahapahar (Mayang), 44  
 Bahla, 102  
 Baidarabad, 101  
 Baidyanath, 105  
 Baijanatha, 94, 96, 108  
 Bajaura, 50  
 Bajrakot, 46  
 Bāla Brahma temple, Alampur, 68  
 Baladeva, 189  
 Balasore, 76  
 Balsane, 89  
 Banabhatta, 2  
 Banaskantha, 63, 87, 194  
 Banda, 75, 160, 172  
 Bandogarh, 120  
 Bangar, 169  
 Bangarh, 104  
 Bangiya Sahitya Museum, 102  
 Bangiya Sahitya Parishad, 169  
 Bangladesh, 41, 169, 184  
 Bangalore, 70  
 Bankada, 47  
 Banpur, 97  
 Baragaon, 152  
 Baramba, 46, 77  
 Baran, 138

Bargaon, 118  
 Barmer, 54, 56, 82, 113, 191  
 Baroda, 157  
 Baroda Museum, 64, 87, 186  
 Barpurkur, 104  
 Basedi, 112  
 Basheshar Mahadeo temple, Bajaura, 50  
 Batesra, 115  
 Begusarai, 102  
 Behta-Buzurg, 96  
 Bela, 100  
 Belamadhi, 94  
 Belgaum, 132, 166  
 Belur, 71-71  
 Belwa, 152  
 Bengal, 40, 41, 76, 103-104, 153, 168, 179  
 Besanagar, 60, 84  
 Bhadrānayika Jalihal, 166  
 Bhādrapada, 180  
 Bhadrka, 47  
 Bhāgavata Purāṇa, 7, 12, 198  
 Bhagwanpur Colony, Distt. Raisen, 142  
 Bhairava, 159, 161, 165  
 Bhairava Kuṇḍa, Kalinjar Fort, 160  
 Bhankar, 128  
 Bhanpura, 58, 84, 116, 141  
 Bhārati, 16, 199  
 Bharat Kala Bhawan, Varanasi, 35, 37, 74, 96-97, 150-151, 167, 203  
 Bharatapur, 55, 111-112, 138, 154  
 Bharat temple, Rishikesh, 95  
 Bharmaur, 50  
 Bhāskeśvara temple, 80  
 Bhateśvara temple Kaupur, 47  
 Bhauma king Santikar, 190  
 Bhaviṣya Purāṇa, 3, 10, 42, 47, 68, 81, 132  
 Bhawanipur, 185  
 Bheraghat, 60, 148  
 Bhillidevli, 48  
 Bhilwara, 114  
 Bhimanātha temple, Vadodara, 64  
 Bhimesvara temple, Draksharama, 68, 106, 144  
 Bhimmata, 190  
 Bhitargaon, 33, 152



## Index

- Bhitargarh, 40  
 Bhopal, 118, 148, 156  
 Bhopal Museum, 59, 118, 183  
 Bhr̥ngi, 158  
 Bhubaneshwar, 44, 46, 77, 79-80, 106-107, 161  
 Bhumara, 56, 83, 134, 203  
 Bhundana, 54  
 Bhūtanatha temple, Ashapuri, 117  
 Bhuteśvara Mahādeva temple, Batesra, 115  
 Bhuteśvara temple, Basedi, 112  
 Bihar, 38-39, 75, 100-101, 149, 152, 160, 168, 170-171, 174, 181, 183-184, 200, 203-204  
 Bija Mandal, Vidisha, 86  
 Bijapur, 158, 165-166, 176  
 Bijolia, 114  
 Bikaner, 52  
 Bilaspur, 57, 59, 83, 114, 126  
 Bilhari, 58-59  
 Birbhum, 169  
 Birla Museum, Bhopal, 118, 127, 156  
 Birpur, 102  
 Birth, 4  
 Biswanāthghaṭ, Assam, 43  
 Bodhgaya, 171  
 Bolangir, 105, 149, 161  
 Bombay, 64, 67, 70, 87, 158, 166, 186, 195  
 Borogram, 48  
 Boston Museum of Fine Arts, 134, 203  
 Brahadiśvara temple, Gangaikondacolapuram, 133  
 Brahmā, 4, 14, 31, 146, 149-150, 152, 155, 170, 173-178, 182, 199, 204-205  
 Brahmanāspati, 1, 198  
*Brahmāṇḍa Purāṇa*, 3, 8, 146  
 Brahmāṇī, 146, 159-161, 165, 167  
 Brahmanical cave, Aurangabad, 164  
*Brahma Purāṇa*, 5, 198  
 Brahmapurīśvara temple, Pullamangai, 72  
 Brahmasamudra, 71  
 Brahma-sūtra, 174  
 Brahmā temple, Nagara, 65  
*Brahmavaivatra Purāṇa*, 3, 6-8, 12, 198  
 Brahmeśvara temple, Bhubaneshwar, 107  
 Braīn Hodgson, 180  
 Branch Museum, Balasore, 76  
 Br̥haspati, 1, 9, 167, 198  
*Br̥hatsamhitā*, 9, 16, 33, 52  
 British Museum, London, 28, 53, 93, 103, 128, 136  
 Broadley Collection, Patna Museum, 152  
 Bucchesvara temple, Koravangala, 71  
 Buchkala, 81  
 Buddha, 164, 180, 184, 187, 205  
 Buddhi, 10, 12-15, 19, 134, 199  
 Buddhist, 177-179, 181-183  
 Budha, 167  
 Burdwan, 40  
 C  
 Calcutta, 56, 62, 86, 100, 103-104, 156, 168-171, 174, 180, 183  
 Cambay, 65, 195  
 Campānāth Compound, Champeśvara, 80, 107  
 Cāmuṇḍā, 159-160, 163-166, 173  
 Candra, 167  
 Catuha-kunḍa-Varanasi, 171-172, 205  
*Caturmukha liṅga*, Varanasi, 170  
*Caturthīvartakapriya*, 1  
 Caurasi, 78  
 Causatha Yogini temple, Ranipur, Jhariyal, 149  
 Causatha Yogini Temple, Bheraghat, 120, 148  
 Causatha Yogini temple, Hirapur, 147  
 Central Museum, Gwalior, 58, 86, 119, 142  
 Central Museum, Indore, 60, 114, 121-123, 141, 155, 163  
 Ceylon, 28, 199  
 Chaksu, 113  
 Chamba, 50  
 Champeśvara, 80, 107  
 Chandela, 121, 124  
 Chandlerene, 59  
 Chandigarh, 51, 95  
 Chandpur, 36, 93-94, 136, 170, 172-173  
 Chandrayati, 82, 138, 155  
 Charda, 47  
 Chennakeśvara temple, Pushpagiri, 131  
 Chennakeśvara temple, Macherla, 175  
 Chhatarpur, 86, 123-124  
 Chicago, 73  
 Chicmangalur, 71



Chingleput, 72  
 Chintāmaṇi Pārśvanātha temple, Khambat  
 (Cambay), 195  
 Chittor, 109, 111, 113, 137  
 Chittorgarh, 81, 83, 109, 113  
 Chodji Mandir, 64  
 Chohtan, 54  
 Chola, 92  
 Comilla, 41  
 Cuddapah, 131  
 Cuttack, 46, 77, 107, 181

## D

Dacca, 42, 184-185  
 Dacca Museum, 41, 103, 169, 184-185  
 Dādā Pārśvanātha, Prabhas Patan, 195  
 Dadapuram, 92  
 Damoh, 58, 85, 117, 119, 139  
 Dāne Bābā temple, Amrol, 58  
 Danti, 2  
 Da-Parbatia, 43  
 Darasuram, 133, 145  
 Dargāh Pir Rattan Nāth, Kabul, 31  
 Darrang, 104  
 Dasāśvamedha Ghāṭ, Jaipur, Orissa, 48  
 Dasāvatāra of Viṣṇu, Indian Museum, Calcutta, 168  
 Dasāvatāra group of temples, Badoh-Pathari, 118  
 Dasāvatāra temple, Deogarh, 33  
 Dattatreya temple (No. 4) at Gokak Falls (North  
 Bank), Belgaum, 132  
 Delhi, 39, 54, 113, 146, 154, 174, 182  
 Delmal, 129  
 Demon of eclipses, 167  
 Deo Barnarak, 38  
 Dehradun, 95  
 Deogarh, 33, 159  
 Deopara, 104  
 Deoria, 99  
 Devakulikās, Mahāvīra temple Osian, 192  
 Devapaṭṭa, 31, 149, 171-173, 204-205  
 Devas, 87  
 Devatāmūrtiprakaraṇa, 17, 150, 159, 161, 204  
 Devayajna, 2  
 Devī temple (ruined), Kalesvara-ni-nal, 142

Dhank, 63  
 Dhanuka, 41  
 Dharmakośasaṃgraha, 177, 180, 188, 205  
 Dharmpāla, 186  
 Dharwar, 70, 158, 166  
 Dhauli cave, Orissa, 190  
 Dhenkanal, 77  
 Dhubela Museum, 85, 142, 156  
 Dhule, 89  
 Dhyāna, 14, 19, 21, 26-27  
 Dikpālas, 171, 205  
 Dilwara, 196  
 Dinajpur, 102, 104  
 Directorate of Archaeology, West Bangal, 168-169  
 District Museum, Damoh, 119  
 District Museum, Rajgarh, 62  
 District Museum, Shivpuri, 84, 126, 142  
 Divyajñāneśvara temple, Koviladi, 92  
 Doddeśvara temple, Hemavati, 68  
 Dogra Art Gallery, Jammu, 50  
 Doni, 117  
 Draksharama, 144  
 Dudhai, 36, 75, 98, 135, 151, 160  
 Duladeo temple, Khajuraho, 163  
 Durgā, 164, 171, 205  
 Dvāpara-yuga, 8, 14  
 Dvārapāla, 6

## E

East Bangal, 40  
 Ekadanta, 3, 8  
 Ekādasa Liṅgeśvara temple, Karvan, 129  
 Ekasari, 102  
 Elephant, 192, 195, 197, 206  
 Elephanta, 66, 157, 164  
 Elephant-Head, 7  
 Ellora, 66, 157, 164  
 Era, 14  
 Etah, 150

## F

Farrukhabad, 34, 94-95, 97  
 Fatehgarh, 30  
 Female Gaṇeśa, 31



## Index

361

Fortworth, 33

## G

Gadag, 70

Gadarmālā temple, Badoh-Pathari, 118

Gaja-Lakṣmī, 31, 149, 173-175, 205

Galeśvara temple, Galagnath, 70

Gaṇadhipas, 171, 205

Gaṇādhykṣa, 153

Gaṇanāyaka, 179

Gaṇapatihṛdaya, 180, 187

Gaṇapatyupaniṣad, 9

Gaṇas, 1, 13, 15, 28

Gandharva Krauñca, 8

Gandhisagar, Distt. Mandsore, 58, 140

Ganesakhera, 97

Gaṇeśanī, 146

Gaṇeśa Pahar, 44

Gaṇeśa Purāṇa, 4, 8, 12-14, 37, 198-199

Gaṇeśapūrvatāpinyupaniṣad, 9

Gaṇeśa temple, 167

Gaṇeśa temple, Badoli, 55

Gaṇeśa temple, Shamalji, 64

Gaṇeśātharvaśīrṣayupaniṣad, 9

Gaṅgā, 2, 4, 172, 205

Ganga Golden Jubille Museum, Bikaner, 52

Gangarampur, 76

Gangaikondacholapuram, 133

Ganjam, 48

Gardez, 31

Garh, 60

Garhchiroli, 66, 88-89, 130

Garhwa, 75, 147, 160

Gariagaon, 167

Garteśvara temple, Algum, 107

Garuda Purāṇa, 3, 11

Gastala, 43

Gāthā Saptaśatī, 2, 29, 198

Gauhati, 42-43, 105

Gaumṭeśvara tripal shrine, Manthani, 69

Gaurī, 5

Gaurī Shaṅkar temple, Bheraghat, Jabalpur, 60

Gaya, 39-40, 100-101, 171, 181, 184

Gāyakuṇḍ, 58

Gaya Museum, 101, 108

Gāyatrī mantra, 3

Ghanerav, 191

Ghateśvara temple, Badoli, 139

Ghateśvara temple complex, Badoli, 55

Ghoral, 161

Ghosai, 58

Giriyek, 149

Godavari, 68

Gokak Falls (North Bank), Belgaum, 132

Gokarna, 90

Gol, 103

Golkonda, 69

Gop, 63

Government Archaeological Museum, Hyderabad, 69

Govt. Central Museum, Jaipur, 110

Govt. Museum and Art Gallery, Chandigarh, 51, 95

Government Museum, Alwar, 113, 155

Govt. Museum, Bangalore, 70

Government Museum, Dharwar, 166

Government Museum, Kittur, 167

Government Museum, Madras, 28, 71

Government Museum, Simoga, 158

Govindgarh, 127

Gugga, 50

Gujrat, 63, 65, 87, 128-129, 142, 157, 164, 175, 194-196, 200-201

Gujjar Kheri, 109

Gulbarga, 132, 159

Guna, 60, 83, 85, 115, 121, 128, 141, 162

Guntur, 175

Gupta, 29, 31, 74, 93, 134, 147, 159, 180, 187, 203, 205

Gurawara, 52

Gurgi, 163

Gwalior, 57-58, 86, 115-116, 119, 142, 148, 173

Gwalior Fort, 115, 163

Gyaraspur, 194

## H

H.G. Museum, Sagar University, 127

H.P. Poddar collection, Calcutta, 174

Hala, 29

Halebid, 70



Haleśvara Devālaya, 43  
 Halsi, 166  
 Hanamkonda, 131  
 Hara-Gaurī, 157  
 Harashanātha temple Harshagiri (Sikar), 112, 149, 170  
 Harchchapayya temple, Aiholi, 158  
 Hardoi, 34  
 Hari-Hara-Pitāmaha, 174  
 Harihara temple, Osian, 81, 110  
 Harṣa, 76  
*Harṣacarita*, 2, 198  
 Harsatamātā temple, Abaneri, 109, 154, 161  
 Harshagiri, 112, 149, 170  
 Harshanātha temple, Harshagiri (Sikar), 149  
 Haryana, 51, 109, 154, 196  
 Hassan, 70-71  
*Hastimukha*, 2  
 Hatimurah, 43  
 Haveri Taluq, 166  
 Hayagrīva, 184-185  
 Hazinagar, 104  
 Hemacandra Suri, 189  
 Hemavati, 68  
 Hermaeus, Indo-Greek king, 28, 199  
 Himachal Pradesh, 50, 108, 154  
 Himavan, 157  
 Hinglajgarh, 60, 121-122, 141, 148, 155, 163, 183  
 Hirapur, 147  
 Horse, 14, 199, 202  
 Hottul, 130  
 Hoysalesvara compound, Halebid, 70  
 Hrī, 146  
 Hyderabad, 69  
 Hyderabad Museum, 144

## I

Idagunji, 90  
 Imadpur, 160  
 Indal Deul, Kharod, 114  
 Indian Museum, Calcutta, 56, 62, 86, 100, 103-104, 149, 156, 168, 170-171, 183  
 Indo Greek king, Hermaeus, 28, 199  
 Indor, 115

Indore, 60, 114, 121-123, 141, 155, 163  
 Indra, 1, 146, 177, 182, 189, 198  
 Indranātheśvara temple, Pushpagiri, 131  
 Indrāṇī, 146, 159, 166  
 Iravateśvara temple, Pushpagiri, 131  
 Indrāṇī, 146, 159, 166  
 Iravateśvara temple, Darasuram, 145  
 Iśa-liṅgas, 171, 205  
 Isapur, 32  
 Isvara temple, district Jalasangi, 132  
 Iśvara temple, Sirsandi, 70  
 Iśvara temple, Sirsangi, 158, 166

## J

Jabalpur, 57-60, 116, 120, 127, 141, 148, 156, 173  
*Jagadambā-sthāna*, Oyana, 101  
 Jagadambi temple, Khajuraho, 140  
 Jagat, 113  
 Jagatnātha temple Sirpur, 162, 175  
 Jagatsukh, 50  
 Jageshwar, 34, 94, 170, 174  
 Jāhnavi, 4  
 Jaina temple, Badoh-Pathari, 193  
 Jaina temple, Jhalarapatan, 192  
 Jaina temple, Sarotra, 195  
 Jaina temple, Varman, 191  
 Jaina Yakṣi Ambikā, 197  
 Jaipur, 48, 53, 56, 82, 109-110, 113, 147, 161, 174, 203  
 Jaipurgarh, 40  
 Jaipur Museum, 161  
 Jaisalmer, 139, 191  
 Jaisinghpura, 32  
 Jalasangi, 132  
 Jaleśvara temple, Mandalgarh, 111  
 Jalgaon, 89  
 Jalpaigudi, 40, 42  
 Jāmbuliṅga temple, Badami, 158  
 Jammu and Kashmir, 49-50, 80, 153  
 Jamnagar, 63, 87, 164  
 Jamroli, 56, 59  
 Jasmanātha Mahādeva (Pañcāyatana) temple, Asoda, 129  
 Jasmot, 36, 99  
 Jaundhali Baug, Thana, 67



## Index

363

Jayā, 6  
 Jayati, 48  
 Jhalarapatan, 138, 154-155, 192  
 Jhalawar, 82, 138, 154-155, 192  
 Jhalawar Museum, 154  
 Jhansi, 93, 98, 135-136, 159, 167, 170, 172-173  
 Jhansi Museum, 36, 75, 98, 151, 167  
*Jñānārṇava-Tantra*, 20  
 Jodhpur, 53-54, 81, 110, 161-162, 175, 192  
 Jogion-kā-Maṭha, Rohtak, 196  
 Junagarh, 63, 88, 175  
 Junagarh Museum, 65  
 Jupiter, 167  
 Jyeṣṭharāja, 1  
 Jyotirlinga temple 2, Aiholi, 158

## K

Kabul, 31  
 Kachmana, 101  
 Kadia, 161  
 Kadwaha, 85, 123, 128, 141  
 Kailāśanātha temple, Arumbavur, 133  
 Kakanmarh, 86  
 Kālā, 164  
 Kalagudi, 166  
 Kalahasti, 144  
 Kalahastīśvara temple, Kalahasti, 144  
 Kalameśvara temple, Halsi, 166  
 Kalesvara-ni-nal, 142  
 Kālī, 146, 164  
 Kaliabor, 43  
 Kālikā mandir, Singhpur, 126  
 Kālikā temple, Chittor, 137  
 Kalinga, 131  
 Kalinjar, 62, 75, 126, 160, 172  
 Kālī Temple, Bela, 100  
*Kali-yuga*, 14  
 Kalkat, 61  
 Kalyāṇrai temple, Amber, 82  
 Kāmākhyā hill, 43, 105  
 Kāmākhyā hill temple, 42  
 Kāmeśvara temple, Auwa, 162  
 Kamsuwanj, 111  
 Kanakeśvara temple Kualo, 77  
 Kandariyā Mahādeva temple, Khajuraho, 86, 125, 156  
 Kangra 50, 108, 154  
 Kankandighi, 169  
 Kannada Research Institute, Karnataka University, Dharwar, 166  
 Kannauj, 34, 94-95, 97  
 Kanneśvara temple, Kavur, 73  
 Kanpur, 33, 96, 152  
 Kantaka Cetinga-stupa, Ceylon, 28, 199  
 Kanyadaha, 54  
 Kapileśvara temple, Bhubaneshwar, 80  
 Kapileśvara temple, Charda, 47  
 Kappe Chennigarya temple, Belur, 70  
 Kappeśvara temple, Khidrapur, 165  
 Karimnagar, 69  
 Karitalai, 156  
 Karnataka, 69-70, 90, 132, 158-159, 165-167, 176, 201, 203  
 Karnataka University, Dharwar, 166  
 Karṇeśvara temple, Kamsuwanj, 111  
 Karoridhwaja, 55  
 Kārttikeya, 31, 149-151, 153-156, 158-159, 170, 180, 204  
 Kaṭankaṭa, 2  
 Katra, 55, 102, 154, 160  
 Kaumārī, 159-160, 180  
 Kaupur, 47  
 Kausambi, 150  
 Kaveripakkam, 71  
 Kavur, 73  
 Kedāreśvara temple, 80  
 Kekind, 113  
 Keldhar, 84  
 Kerala, 73  
 Ketu, 167  
 Keyavarohana, 128  
 Khairadih, 30, 32, 200  
 Khajuha, 85  
 Khajuraho, 61-62, 86, 123-126, 140, 156, 163  
 Khambat, 195  
 Khaṇḍagiri, 190  
 Khar, 186  
 Kharatra Vasahi, 196



364

Khargaon, 61  
 Kharod, 114  
 Khazana Building, Golkonda, 69  
 Khed, 82, 113  
 Khejuresvara temple, Shergarh, 78  
 Khelesvara temple, Khilore, 79  
 Khera, 195  
 Khichakesvari temple, Khiching, 106  
 Khiching, 78, 106  
 Khidrapur, 165  
 Khilore, 79  
 Khirniwala, Kadwaha, 141  
 Khor, 126  
 Khurd, 59  
 Kimbell Art Museum, Fortworth, 33  
 Kiradu, 56, 59, 137, 191  
 Kirumanjeswara, 90  
 Kittur, 167  
 Kodai, 58, 85, 139  
 Kodungalur, 73  
 Kohlapur, 165  
 Kolaba, 66, 157, 164  
 Kolar, 91  
 Kolur (Haveri Taluq), 166  
 Koraput, 47, 105  
 Koravangala, 71  
 Kosalesvara, 105, 108  
 Kota, 54-55, 111, 137-139, 154  
 Koteswar, 63  
 Koviladi, 92  
 Kozhikodi, 73  
*Kriyā-kramadhyōti*, 24-25, 199  
 Kṛṣṇa, 6  
 Kṛṣṇa Dwārakā temple Gaya, 101  
*Kṛta-yuga*, 14  
 Kṣhemaka, 2  
 Kuala Lumpur, 116  
 Kualo, 77  
 Kubera, 31, 149, 160, 173-175, 205  
 Kubuddhi, 19, 134, 199  
 Kukudesvara Mahadeva temple, Badoh-Pathari, 83;  
 117  
 Kullu, 50  
 Kulpak, 69

Kumāra, 12, 150, 204  
 Kumbhakonam, 91  
 Kumbharia, 194, 196  
 Kumbharon-ki-Bauli, Pinjore, 109  
 Kumbhāśyama temple, Chittor, 137  
 Kuna, 141  
 Kundeśvara, 79  
 Kundhol, 64  
 Kurkihar, 184  
*Kūrma*, 196  
 Kurnool, 29, 67, 165, 199  
 Kurkshetra, 154  
 Kurukshetra University, 51-52  
 Kuśhāṇa, 29-30, 31, 73, 147, 200  
 Kuśhinagar, 99-100  
 Kushmandi, 168  
 Kūṣhmāṇḍarājaputra, 2  
 Kūṣmāṇḍu, 2  
 Kuṣther Mahadeva temple, Garh, 60  
 Kusuma, 52  
 Kutkoti, 166

## L

Lachhagir, 150  
 Lakhmandal, 34, 150  
 Lakṣamaṇa temple, Khajuraho, 124-125  
 Lakshamaṇesvara temple, 45  
 Lakṣmī-Narāyaṇa temple, Brahmasamudra, 70  
 Lakṣmī, 23, 25, 175, 189, 199  
 Lakṣmī-Kuṇḍa, Varanasi, 150  
 Lakṣmīnātha temple, Jaisalmer, 139  
 Lakuliśa Śiva, 173  
 Lalitpur, 33, 35, 75, 93-94, 97-99, 135, 151, 160, 172  
 Lamba, 162  
 Lidhora, 98  
 Lilās, 171, 205  
 Limboj Mātā temple complex, Delmal, 129  
*Līṅga Purāṇa*, 4, 7, 10, 198  
 Līṅgarāja Compound Bhubaneshwar, 77, 106  
 Līṅgarāja temple, Bhubaneshwar, 79  
 Lion, 13-14, 20, 26, 195, 199, 202  
 Lodrava, 191, 196  
 Lokanātha temple, Ron, 166  
 Lokapāla, 171, 205



## Index

365

Lokonātheśvara temple, Pedagadi, 106  
 London, 53, 93, 103, 128, 136  
 Los Angeles County Museum of Art, U.S.A., 80  
 Lucknow, 33, 35, 75, 95, 99, 151-153, 160, 172, 175

## M

- M.G.M. Museum, Raipur, 59, 156  
 Macherla, 157, 175  
 Madhukeśvara compound, Mukhalingam, 69  
 Madhukeśvara temple, Mukhalingam, 89, 130, 165  
 Madhusudan temple, Mungthala, 114  
 Madhya Pradesh, 56, 59, 62-63, 83-86, 114-116, 121, 123, 126, 134, 139-142, 148, 155-156, 162-163, 173, 175, 183, 193-194, 200, 203, 205  
 Madras, 28, 71  
 Madura, 145  
*Mahābhārata*, 2, 198  
 Mahā-Bhairavi, 154  
 Mahādeva temple, Mukhed, 67, 130  
 Mahākāla, 186-188, 205  
 Mahākāla temple, Bijolia, 114  
 Mahāmāyā Mandir, Arang, 57  
 Maharani Chimanabai Gaekwad of Baroda, 187  
 Maharashtra, 29, 32, 66-67, 88-89, 129, 130, 143, 157, 164, 194, 199  
 Mahavan, 36  
 Mahāvidyā Gaurī, 193  
 Mahāvīra temple, Ghanerav, 191  
 Mahāvīra temple, Kubharia, 194  
 Mahāvīra temple, Osian, 192  
 Mahāyāna, 177  
 Mahendragarh, 52  
 Maheśa, 151, 154-155, 175  
 Maheśvara, 146, 150, 152-156, 204  
 Maheśvarī, 146, 159, 161, 175  
 Mahiśāmaridinī compound, Shergarh, 78  
 Mahiśāsuramardinī, 31, 149, 173, 176, 205  
 Mahua, 83  
*Maitrāyāṇī Samhitā*, 2, 9, 198  
 Mālā Devī temple, Gyaraspur, 194  
 Malai Mātā temple, Palodar, 88  
 Malhar, 57  
 Malhar site, 83  
 Mallarpur, 169  
 Mallikeśvara temple, Paikpada, 47, 105  
 Mallikārjuna temple, Srisailam, 48, 144  
 Mallikārjuna temple, Sudi, 158  
 Manasā, 31, 149, 173, 205  
*Mānav Gṛhyasūtra*, 2, 198  
 Mandalgarh, 111  
 Maṇḍapikā, Lidhora, 98  
 Mandhuk, 41  
 Mandor, 161  
 Mandsore, 58, 60, 84, 114, 116, 121, 126, 140-141, 148, 155, 163, 183  
 Maṅgala, 167  
 Mangalkot, 40  
 Maṇināgeśvara temple, 80, 107  
 Mañjuśrī, 186-188, 205  
 Manthani, 69  
*Mantra-Mahārṇava*, 23-24  
*Mantra-mahodadhi*, 22-23  
*Mantra-Ratnākar*, 24  
 Marai, 62  
 Markanda Rishi temple, Markandi, 67  
 Marknadeśvara temple, Markandi, 48, 67, 88-89, 129  
 Markandi, 66, 88-89, 130  
 Mars, 167  
 Mātāji-kā-Mandir, Kadia, 161  
 Mātāji-kā-Mandir, Naresar, 57, 116  
 Mataṅgeśvara temple, Khajuraho, 61  
 Mathura, 29-30, 32, 36, 56, 63, 73, 93, 96, 135, 147, 151, 175, 190, 199-200  
 Mathura Museum, 29-30, 32, 36, 73, 93, 96, 135, 147, 151, 160, 167, 175, 190  
*Matsya Purāṇa*, 2, 4, 7, 10, 51, 64, 135, 146, 159, 198, 204  
*Māyāmātā*, 16, 159  
 Mayang, 44  
 Mayurbhanj, 106  
 Mehabubnagar, 68, 131, 165  
 Mehsana, 64-65, 88, 128-129, 143, 164  
 Melakkadambur, 92  
 Mercury, 167  
 Meruvarman, 50  
*Meṣa*, 193  
 Mihintale, 28  
 Miniature Shrine, Allahabad, 74  
 Mirzapur, 174  
 Misirapokhara, Varanasi, 37



*Gaṇeśa in Indian Art & Literature*

366

Mita, 2  
 Modhera, 65, 88, 143  
 Modi, 84, 115  
 Modugula, 157  
 Moghe, 186  
 Mohini temple, Bhubaneshwar, 46  
 Mohajamātā temple, Terahi, 120  
 Monastery, 85  
 Monghyr, 168  
 Moon, 167  
 Morena, 86, 115, 148, 163  
 Mritaṅgeśwara temple, Nandchand, 57, 116  
 Mt. Abu, Rajasthan, 53, 193, 196  
*Mudgala Purāṇa*, 4, 14-15, 198  
 Mudhai devī temple, Waghli, 89  
 Mukhalingam, 68-69, 89-90, 130-131, 165  
 Mukhed, 130  
 Mukteśvara, 108  
 Mula-Madhavpur, 175  
 Muleśvara Mahādeva temple, Patan, 87  
 Mundesvari, 75  
 Mundeśvari hill, 171  
 Mundeśvarī Temple, Mundeśvarī, 38, 75  
 Mungthala, 114  
 Muni Bawa's temple, Than, 65  
 Munich, 73  
 Muniśvara temple, Sirwal, 159  
 Munshiganj, 42, 185  
 Murshidabad, 40, 76  
*Mūṣaka*, 8, 188  
 Museum and Picture Gallery, Baroda, 157  
 Museum Fur Volkerkunde, Munich, 73  
 Museum of the Indian Historical Research Institute,  
 Bombay, 195  
 Museum of Varendra Research Society, Rajshahi,  
 103-104  
 Mussorie, 34, 150  
 Muyarcinadeśvara temple, Tirumivachchur, 92  
 Muzaffarpur, 102, 160  
 Muzium Seni Asia, Kuala Lumpur, 116  
  
**N**  
 Nachna, 148  
 Nachna Kuthāra, 57  
 Nachole, 169

Nāganātha temple, Aundha, 89, 143  
 Nagara, 65  
 Nagaur, 113  
 Nāgeśvara temple, Kumbhakonam, 91  
 Nagla Chhaila, 55  
 Nagulpadu, 90  
 Naharghati, Deogarh, 159  
 Nalanda, 152, 181-183  
 Nalanda Museum, 39, 182  
 Nalgonda, 69, 132  
 Nandaur, 59  
 Nand Chand, 57, 116  
 Nandi, 91, 173  
 Nannata, 190  
*Nārada Purāṇa*, 10, 146  
 Narasiṁha, 31, 149, 173, 176, 205  
 Narasiṁha temple, Borogram, 48  
 Narasiṁhī, 147  
 Narayanpur, 41-42  
 Naresar, 57, 116  
 Narlai, 193, 197, 206  
 Nasik, 194  
 Naṭarāja Śiva, 157-158, 162, 165  
 National Museum, New Delhi, 39, 54, 71, 113, 121,  
 146, 153-154, 158, 174, 182  
 Natulai Śivaragrham, Punjai, 71  
 Nava Durgā temple, Chandravati, 82  
 Navagraha, 31, 149, 167, 180  
 Navamuni, 190  
 Navatoraṇa temple, Khor, 126  
 Nawadah Museum, 39  
 Nayananda, 184  
 Neelkaṇṭha temple, Kalinjar Fort, 75  
 Nemawar, 87  
 Neminātha temple, Narlai, 193-194  
 Neori Mandir, Bhopal, 156  
 Nepal, 178, 180, 186, 205  
 Newari era, 177, 180  
 New York, 62  
 Nikumbha, 2  
 Nilkantha, 155  
 Nilakaṇṭheśvara Mahādeva temple, Kekind, 113  
 Nimaj, 55  
 Nirath, 108



## Index

- Nirvāṇa Kalikā*, 195  
*Niṣpannayogāvalī*, 177-179, 188, 205  
*Nityotsava*, 22  
 North Bengal, 104, 169  
 North Kanara, 90  
 Norton Simon Foundation, U.S.A., 93  
 Nosal, 111
- O  
 Orissa, 44-45, 48-49, 58, 63, 76, 79-80, 90, 105, 131, 136, 147, 149, 153, 161, 181, 190-191, 197, 201, 203  
 Orissa State Museum, Bhubaneshwar, 44-47  
 Osian, 53-54, 81, 110-111, 138-139, 154, 162, 171, 192, 197, 204, 206  
 Osmanabad, 29, 199  
 Oyana, 101
- P  
 Paccala Someśvara temple, Panagal, 132  
 Pachar, 181  
 Padampur, 47  
 Padhaoli, 119, 163  
 Padhavli, 119, 148  
*Padma Purāṇa*, 3-4, 7, 10, 198-199  
 Paharpur temple, 41  
 Paikapada, 47, 105  
 Pakistan, 29, 200  
 Pāla, 76, 91, 179  
 Palace Museum, Govindgarh, 127  
 Palampet, 165  
 Palari, 114  
 Pali, 55, 162, 191, 193  
 Pallavas, 157  
 Palodar, 88  
 Pāmīr Cinema, Kabul, 31  
 Panagal, 132  
 Pañcaliṅgeśvara temple, 2 Sirwal, 132  
*Pañcāyatana*, 1, 31, 100, 149, 170-171, 204  
 Pañceśvara temple, Keyavarohana, 128  
 Pandrethan, 80  
 Panchamahā, 142  
 Pangarh, 113  
 Panhale caves, Distt. Sindhudurg, 67  
 Panna, 57-58, 86, 116, 148  
 Pāpanāśeśvara temple group, Alampur, 131  
 Papanasi, 165  
 Pāpanātha temple, Pattadakal, 132  
 Parasurama, 8  
 Paraśurameśvara temple, Bhubaneshwar, 45, 106, 161  
 Parihaspura, 49  
*Parinirvāṇa*, 205  
 Parṇasavarī, 177-178, 180, 183-185, 187-188, 205  
 Pārśvanātha, 196  
 Pārśvanātha temple, Ahar, 192  
 Pārśvanātha temple, Kharatra-Vasahi, 196  
 Pārśvanātha temple, Lodrava, 191  
 Pārśva-Yakṣa, 195-196  
 Pārvatī 2-8, 31, 74, 149-158, 170-171, 173, 175, 177, 193-194, 197-198, 204, 206  
 Pārvatī temple, Nachna Kuthara, 57  
 Pasthar, 164  
 Pataleśvara temple, Bhubaneshwar, 106  
 Patan, 87, 143  
 Patna, 149, 171  
 Patna Museum, 38-40, 102, 152, 168, 180-181, 184  
*Paṭṭa*, 167, 173, 205  
 Pattadakal, 132  
 Pattisvaram, 92  
 Peacock, 13-14, 156, 158-159, 180, 199, 202  
 Padagadi, 106  
 Peddavegi, 68  
 Penances, 6, 198  
 Perungudi, 72  
 Philadelphia Museum of Art, 140, 150  
 Pillared shrine, Shamlaji, 64  
 Pindara, 87  
 Pinjore, 51-52, 109, 154  
 Pipad, 175  
 Pipla Devī temple, Osian, 54, 138  
 Prabhas Patan, 88, 195  
 Puri, 46, 48, 77, 79, 106  
*Prapañcasāra*, 20-21  
 Prataprudrapur, 79  
 Pratihāra, 54, 113  
*Pratiṣṭhālakṣaṇasārasamuccaya*, 17, 54-55, 61, 64  
*Pratiṣṭhā-vidhāna*, 189



Prince of Wales Museum, Bombay, 64, 67, 70, 87,  
158, 166  
Pujaripali, 77, 84  
Pullumangai, 72  
Punjai, 71  
Purāṇas, 9, 16  
Pushkar, 174  
Pushpagiri, 131  
Puṣṭi, 20, 27, 146, 199

## R

Rāhu, 167  
Raigarh, 84  
Raikatpara, 42  
Raipur, 57, 59, 114, 156, 162, 175  
Rairh, 147, 203  
Raisen, 117, 142, 162  
Rajaputra, 2  
Rajaraja II, 72  
Rajasthan, 52-53, 56, 58, 63, 81-82, 109, 111, 137-138,  
147, 149, 154, 161, 170-171, 174, 175, 191-193,  
196, 200, 203  
Rajbadidanga, 40  
Rājendra Udhyān, 58  
Rajgarh, 55, 62  
Rajim, 115  
Rajorgarh, 113  
Rajputana Museum, Ajmer, 55, 82, 154-155, 174  
Rajshahi, 103-104, 169  
Ram, 193, 197, 206  
Rāmachandra temple, Rajim, 115  
Rāmaliṅga temple, Aiholi, 158  
Rāmaliṅgeśvara temple, Tadpatri, 144  
Ramanathan Kovil, Pattisvaram, 92  
Ramapala, 179  
Ramappa temple, Palampet, 165  
Ramban, 86  
Rāmeśvara, Ellora, 164  
Rāmeśvara Mahādeva temple, Amrol, 58  
Rameśvara temple, 80  
Ramgarh, 162  
Rāmghāṭ, Ujjain, 121  
Ramnagar Fort, Varanasi, 170  
Ramnathpur, 74

Rampal, 42  
Rāmpol, 109  
Rampur, 112  
Raṇachodji temple, Khed, 82, 113  
Ranakdevi temple, Wadhwan, 64  
Rangamati, 76  
Rani Durgavati Museum, Jabalpur, 59, 116-117, 141,  
156  
Ranihati, 103  
Rani Laxmibai Palace Collection, Jhansi, 36, 93, 98,  
135, 172-173  
Ranipur Jhariyal, 149  
Rani Vav, Patan, 143  
Rasiyavalam temple, Mount Abu, 53  
Rat, 8  
Ratnagiri, 67, 181  
Ravalphadi Cave, Aiholi, 158, 165  
Rāvaṇa-ka-Khai, Ellora, 164  
Ṛddhi, 10, 134, 199  
Reitberg Museum, New York, 62  
Rewa, 59-60, 85, 127, 163  
Ṛgveda, 1, 9, 198  
Ṛgvedic, 3  
Rhishikesh, 83, 95  
Richmond, 119  
Roda, 63, 128  
Rohtak, 196  
Rohtas, 38, 76  
Ron, 166  
Rudra, 2  
Rudramahalaya temple, Sidhpur, 157, 171, 205  
Rudreśvara shrine in the thousand pillared temple,  
Hanamkonda, 131  
Rūpamaṇḍana, 17, 42, 54-55, 61, 64, 159, 199

## S

SPS Museum, Srinagar, 49, 80, 153  
Sabarkantha, 63-65, 87, 128-129, 157  
Sacciyaṁātā temple Osian, 53, 111, 139, 154, 162  
Sacciya shrine, Osian, 111  
Sadevanta-Savaliṅga temple, Pasthar, 164  
Sādhanaṁālā, 177, 182-183, 187-188, 205  
Sadyojāta, 5  
Sagar, 127  
Sagar Taluka, 90



## Index

369

- Sagar University, 127  
 Sagar University Museum, 162  
 Sahasranāma stotra, 204  
 Sahitya Parisad Dacca, 185  
 Śaiva sanctuary, Unakoti hill, Tripura 44  
 Sakar Dhar, Kabul, 31  
 Saksiśvara temple, Tiruppurabiyam, 92,  
 Śakti, 1, 10, 16, 20, 22, 134-135, 146, 191. 194-196,  
 201, 203-204, 206  
 Śakti-Gaṇeśa, 134  
 Śakti-Kuṇḍ, Akhaj, 88  
 Śāla, 2  
 Śālakaṭankāṭa, 2  
*Sāmaveda*, 3  
 Sammita, 2  
 San Francisco, 70-71, 76, 92, 121, 153  
 Saṅgameśvara temple, Animela, 144  
 Śani, 7, 167  
 Saṅkisā Mound, 30  
 Saptamātrkā, 31, 149, 159, 191, 202, 204  
*Śāradātilaka-Tantra*, 19-20, 42  
 Saran, 102, 152, 168  
 Sarasvatī, 146, 167, 189  
 Sarnath, 32, 74, 167, 180, 187, 205  
 Sarnath Museum, Sarnath, 36, 74, 167  
 Sarotra, 195  
 Sarvāhana, 190  
 Śāsanadevī, 190-191, 197, 206  
 Sās-Bahū temple (larger), Gwalior Fort, 115, 163  
 Sathalapura, 49, 107  
 Satna, 56, 62, 83  
 Saturn, 167  
 Sātvāhana, 29, 67, 200  
 Satyagiriśvara temple, Tirumayam, 71  
*Saumyarūpa*, 15  
 Shahabad, 34, 38, 171  
 Shahdol, 120, 126-127, 156  
 Shahi king Khingala, 31  
 Shamalaji, 64, 87, 129  
 Shaṅker Dhārā, Kabul, 31  
 Shergarh, 78, 138  
 Shimla, 108  
 Shivpuri, 59, 62, 84, 119, 126-127, 142  
 Shrine models, Varanasi, 74, 96, 150  
 Shyām Sunder temple, Atru, 137  
 Siddhalakṣmī, 22, 199  
 Siddha Mahādeva temple, Puri, 136  
 Siddheśvara Mahādeva temple, Palari, 114  
 Siddheśvari temple, 80  
 Siddheśvara temple, Hottul, 130  
 Siddheśvara temple, Nemawar, 87  
 Siddheśvara temple, Sathalapura, 107  
 Siddeśvar temple, Kāmākhyā hill, 43  
 Siddhi, 6, 12-15, 134, 199  
 Sidhpur, 157  
 Sikar, 112, 149, 170  
 Silour, 152  
*Śilparatna*, 18-19, 199  
 Simhanātha temple, Baramba, 46, 77  
 Simoga, 90, 158  
 Simra, 57  
 Sindhudurg, 67  
 Singhpur, 126  
 Sirohi, 52-53, 55, 83, 114, 191  
 Siron Khurd, 36, 75, 98, 151  
 Sirpur, 162, 175  
 Sirsandi, 70  
 Sirsangi, 158, 166  
 Sirwal, 132, 159  
 Śitalā, 184-185  
 Śitalā-Devī-kā-Mandir, Adalat Ghat, Patna, 171  
 Sitalāmātā temple, 64  
 Sitaleśvara Mahādeva temple, Chandravati, 155  
 Sitapur, 151  
 Site Museum, Badami, 70  
 Site Museum, Malhar, 126  
 Site Museum, Sirpur, 175  
 Śiva, 1, 3-7, 10, 31, 44, 149-155, 157-161, 163, 170,  
 173-177, 190, 198-199, 204  
 Sivadvara, 174  
 Śiva-liṅga, 100, 152-153, 172, 174, 204  
*Śiva Purāṇa*, 6-8, 12, 198  
 Śiva temple, Badoh Pathari, 84  
 Śiva Temple, Badoli, 162  
 Śiva temple, Bankada, 47  
 Śiva temple, Bhundana, 54  
 Śiva temple, Buchkala, 81  
 Śiva temple, Chandravati, 138



Śiva temple, Dadapuram, 92  
 Śiva temple, Dudhai, 160  
 Śiva temple, Indor, 115  
 Śiva temple, Jagatsukh, 50  
 Śiva temple, Jamroli, 56  
 Śiva temple, Kadwaha, 85, 123  
 Śiva temple, Khajuhā, 85  
 Śiva temple, Kodāl, 58, 139  
 Śiva temple, Kusuma, 52  
 Śiva temple, Lakhmandal, 34, 150  
 Śiva temple, in Macherla, Mudugula, 157  
 Śiva temple, Mahua, 83  
 Śiva temple, Mula-Madhavpur, 175  
 Śiva temple, Padhaoli, 163  
 Śiva temple, Terahi, 119  
 Śiva temple, Vyara, 129  
 Skanda, 6-7, 157  
*Skanda Purāṇa*, 3, 5, 7-8, 12, 42, 146, 198-199, 201  
 Somanātha temple, Prabhas Patan, 88  
 Somavamsi king Uddyodakesari, 191  
 Someśvara temple, 80  
 Someśvara temple Kiradu, 56  
 Someśvara temple, Kulpak, 69  
 Someśvara temple, Mukhalingam, 68  
 Sonarker, 44  
 Sonpur, 47  
 Srikakulam, 68, 130, 165  
 Srinagar, 49, 80, 153  
 Srisailam, 144  
*Śrī-Tattvanidhī*, 25-27, 199  
 State Archaeological Museum, Kota, 138, 154  
 State Museum, Alwar 138  
 State Museum, Ashapuri, 117, 162  
 State Museum, Bhanpura, 58, 141  
 State Museum, Bharatpur, 55, 111-112  
 State Museum, Chittorgarh, 81, 113  
 State Museum, Gwalior, 148, 173  
 State Museum, Lucknow, 33, 35, 75, 95, 99, 134, 151-153, 160, 172, 175, 186  
 State Museum, Orissa, 79-80  
 State Museum, Vidisha, 84  
*Stupa*, 28  
 St. Xavier's College, Bombay, 195  
 St. Xavier's College, Bombay, 195

Sudi, 158  
 Suhania, 86, 116  
 Śukra, 167  
*Śukranīti*, 22, 199  
 Sun, 167  
 Sundarban, 104  
 Sun temple, Modhera, 65, 88, 143  
 Supārśvanātha temple, Narlai, 193  
*Suprabhcdāgama*, 6, 16  
 Surendranagar, 64-65, 142  
 Surkeśvara temple, Gauhati, 43  
 Surwaya, 59, 127, 142  
 Sūrya, 1, 31, 74, 149, 167, 170-171, 173-174, 189, 204-205  
 Sūrya Kuṇḍ, Varanasi, 37  
 Sūryanārāin temple, Varanasi, 37  
 Sūrya shrine, Koravangala, 71  
 Sūrya temple, Jhalarapatan, 138  
 Sūrya temple, Nirath, 108  
 Sūrya temple, No. 1, Osian, 54  
 Sūrya temple, Shamalaji, 129  
 Sūrya temple complex, Karoridhwaja, 55  
 Svapneśvara temple, Kualo, 77  
 Swarga Brahma temple, Alampur, 68, 157

## T

Tadpatri, 144  
*Taittirīya Āraṇyaka*, 2, 9, 198  
 Tamilnadu, 71-73, 91-92, 133-134, 145, 176, 203  
 Tanjore Art Gallery, 133  
 Tansua, 166  
 Tantoī, 157  
*Tantrasāra*, 21  
 Tarneter, 142  
 Tejpur, 104  
 Teli-ka-mandir, Gwalior Fort, 115  
 Tenkasi, 145  
 Ter, 29, 32, 199  
 Terahi, 119-120  
 Tewar, 127, 156, 173  
 Than, 65, 142  
 Thana, 67  
 Thanjavur, 71-72, 92, 133-134, 145, 176  
 Thiruvanchikulam, 73



## Index

Thousand pillared temple, Hanamkonda, 131

Tibet, 180, 186, 205

Tiger's cave, Bhadrānāyika Jalihal, 166

Tinnevely, 145

Tintoi, 87

*Tīrthāṅkara*, 190, 194, 196-197, 206

Tiruchirapalli, 71-72, 91, 133

Tirumayam, 71

Tiruppalanam, 176

Tirumivachchur, 92

Tiruppurambiyam, 92

Tiruttani, 72

Tiruvalanjuli, 72, 134

Tiruverumbiyar Alwar temple, Tiruverumbur, 133

Tiruverumbur, 133

Titalgarh, 161

Tortoise, 165, 204

*Tretā-yuga*, 14

Trikūṭeśvara temple Pushpagiri, 131

Trinetreśvara temple, Tarnetar, 142

Tripura, 44

Tripurāsura, 4

*Triṣaṣṭiślāākāpuruṣacarita*, 189, 195, 206

Tulsi Sangrahalaya, Ramban, 86

## U

Udaigiri, 56, 190, 197

Udaipur, 53, 113, 161-162, 192

Udaipur Museum, 53

Udayeśvara temple, Udaypur, 148

Udaypur, Distt. Vidisha, 142, 148

Udhampur, 50

Ujjain, 60, 121, 156, 163

Umā, 4-5, 150-156, 175, 204

Umta, 65

Unakoti hill, 44

Unchgaon, 151

University of North Bengal, 40, 42, 76

University Museum, Burdwan, 40

University Museum, Jabalpur, 127

Upardiha, 181

Urvaśī rock, Gauhati, 42

Usmita, 2

Utanvada, 62

*Uttarkāmikāgama*, 15, 199-200

Uttareśvara temple, Bhubaneshwar, 46, 77,

Uttar Pradesh, 30, 32-33, 35, 73, 75, 93, 95, 100, 134-135, 150-152, 159-160, 167, 170, 172, 174, 200-203, 205

## V

Vadnagar, 64, 164

Vadodra, 64, 128

Vaidyanātha Śiva temple, Baijnath, 108

Vaiṣṇavī, 159-160, 175

Vaital Deul, Bhubaneshwar, 161

Vajrācārya Amṛtānada, 180

Vajrāmṛta, 179

Vajrayāna 177

Vajrayogini, 185

*Vakratuṇḍa*, 2

Valabhi Shrine of Madhukeśvara temple, Mukhalingam, 165

Vālukeśvara temple, 79

Vāmadeva, 8

*Vāmana Purāṇa*, 3, 5, 7, 10, 159, 198

Vāpī, Chohtan, 54

Varāha 31, 149, 173, 176, 205

*Varāhadamṣṭra*, 12

*Varāha Purāṇa*, 3, 5, 7, 10

Vārāhī, 147, 159-160

Vārāhī temple, Caurasi, 78

Varanasi, 3, 35, 37, 56, 59, 74, 97, 150-151, 167, 170, 172, 180, 200, 203

Vārāṇasī devī, 172-173, 205

Varanasi-Paṭṭa, 205

Vardhamana Suri, 189

Varmaṇ, 191

Varuṇeśvara, 45

Vāsudeva, 189

Vasundharā, 8

Vasundhari Pahar, 44

*Vāyu Purāṇa*, 2

Veerapuram, 29, 32, 67, 199

Venus, 167

Veranda of Cave No. 21, Panhale Caves, 67

Verinag, 49

Vidisha, 56, 60, 84, 86, 118, 142, 148, 193



372

Vidisha State Museum, 60  
 Vighnāntaka, 178-179, 186-188, 205  
 Vighneśī, 146  
 Vighneśānī, 146  
 Vighneśvarī, 16, 140, 192  
 Vijayā, 6  
 Vikramaśilā monastery, 178  
 Vikram Kirti Mandir, Ujjain, 60, 121, 156, 163  
 Vimala-Vasahi, Mt. Abu Rajasthan, 193, 196  
 Viṇādhara Siva, 159-160, 162-163, 165-167  
 Vināyaka, 2, 147, 159, 179  
 Vināyaka temple, Tiruvalanjuli, 72, 134  
 Vināyakī, 31, 146-148, 203-204  
 Virabhadra, 159-161, 163-164, 166, 172, 194  
 Virabhadra temple, Kutkoti, 166  
 Virattaneśvara temple, Tiruttani, 72  
 Vireśvara, 159  
 Virginia Museum of Fine Arts, Richmond, U.S.A.,  
 119  
 Vishṇu temple, Kiradu, 137  
 Viṣṇu, 1, 3, 6-7, 14, 31, 74, 149-150, 155, 170-174,  
 176-177, 186, 199, 204-205  
 Viṣṇudharmottara Purāṇa, 9, 33-34, 42, 146, 199, 201  
 Viṣṇupada temple, Gaya, 39  
 Viṣṇu temple, Attarsumbha, 65  
 Viṣṇu temple (big) Bargaon, 118  
 Viṣṇu temple, Garhwa, 75  
 Viṣṇu temple, 3, Osian, 139

## Gaṇeśa in Indian Art & Literature

Viśvanāthana temple, Tenkasi, 145  
 Viśwanātha temple, Khajuraho, 125  
 Vrsārūḍha Śiva, 158

## W

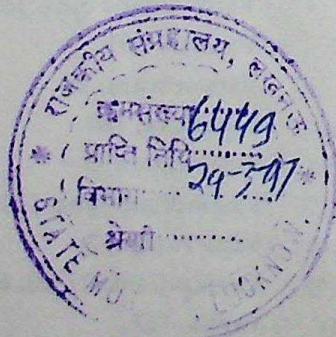
W.Y.Ivans-Wentz, 187  
 Vadhwan, 64  
 Waghli, 89  
 Warangal, 131, 165  
 Well Shah-Qazi, Isapur, 32  
 West Bengal, 40, 102, 168-169, 202-203  
 West Dinajpur, 76, 168-169  
 Wooden image, 72

## Y

Yādava 67  
 Yajñavalkya Smṛti, 2, 198  
 Yakṣa, 28-29  
 Yakṣī Ambikā, 194-206  
 Yameśvara temple, Mukhalingam, 130  
 Yamunā, 30, 73  
 Yashwant Rao Holkar Chhatri Museum, Bhanpura,  
 84, 116  
 Yoginī temple, Osian, 54  
 Yonipīṭhas, 173

## Z

Zeus-Mithra, 28













# Gaṇeśa in Indian Art and Literature



Nirmala Yadav